$2.95

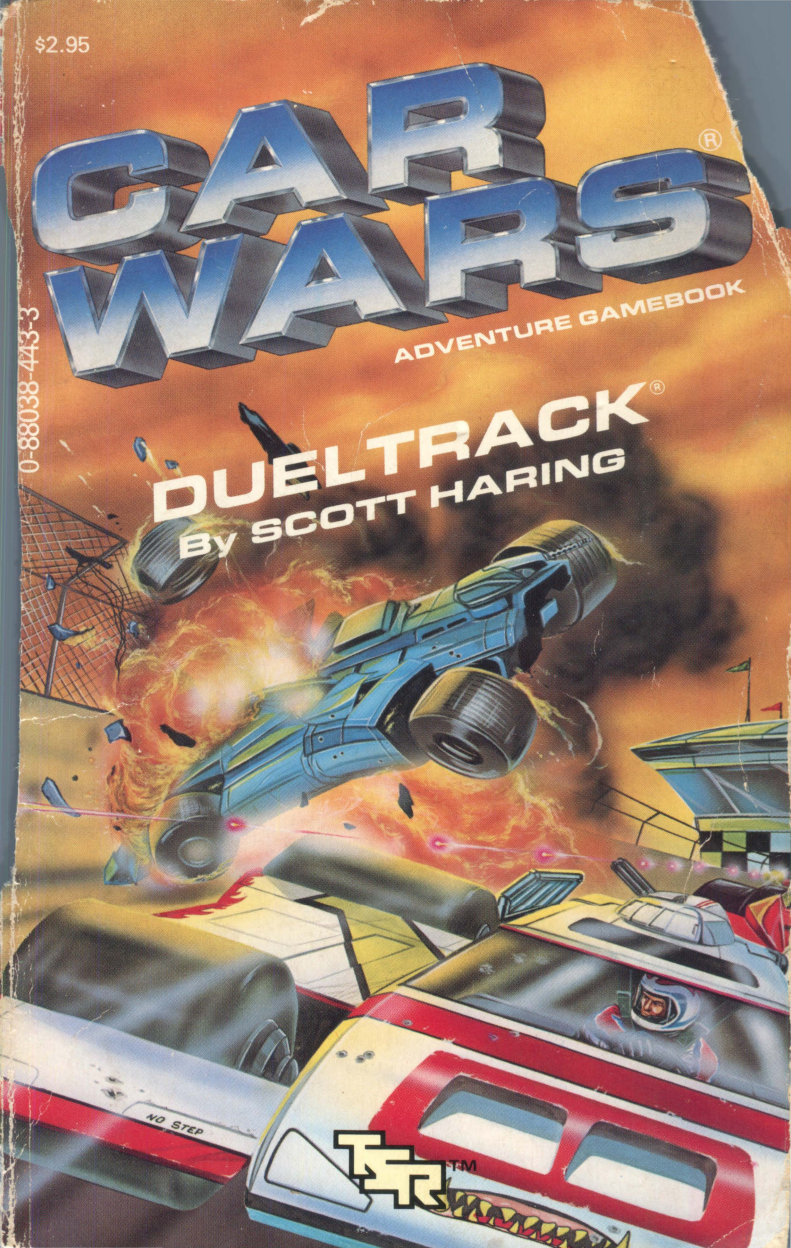
CAR WARS®

ADVENTURE GAMEBOOK

0-88038-443-3

DUELTRACK®

By SCOTT HARING



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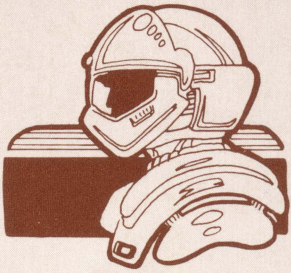
CHARACTER BOOKMARK

DUELTRACK®



NAME: _____

ATTRIBUTES: (total 10)

DRIVING SKILL _____

GUNNERY SKILL _____

MECHANIC SKILL _____

PRESTIGE _____

INITIAL WEALTH _____

DEFENSE CLASS _____

HIT POINTS (3 + armor)

_____

POSSESSIONS:

MONEY:

You're in the eye of the storm . . .

And loving every minute of it. You're the hometown hero, back to challenge the best at the Atlanta Classic. And your sponsor, Simpson Electronics, has just unveiled the RB–4, a robot mechanic/gunner that promises to revolutionize autoduelling!

But every revolution has its losers, and the Simpson team has started getting not-so-subtle hints — unexplained accidents, creepy messages, and ambushes in the dead of night. Somebody doesn't want the RB–4 to succeed.

But who? Is it Simpson's business rival, the unscrupulous George Raveling? Or is it the AADA splinter group worried about job security? Another duellist has sworn to take you out on the track — or maybe the syndicate gambling boys are just getting nervous. There are plenty of suspects, but not much time . . .

Can you get to the bottom of the mystery? Can you keep the RB–4 safe, and Simpson and yourself alive long enough to compete in the Atlanta Classic? Only your character's skills, your own decisions, and the luck of the dice will make the difference between defeat and victory — on the

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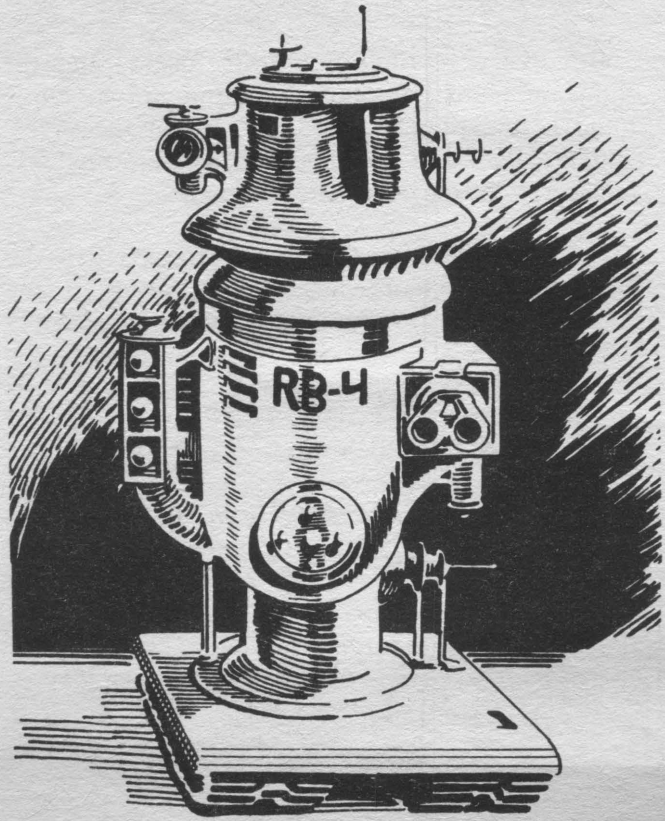
RB-4
CARROLL

CAR WARS®

Adventure Gamebook #3

DUELTRACK®

By Scott D. Haring
Cover art by Jim Holloway
Illustrated by Dan Carroll

Based on the *CAR WARS* boardgame
from Steve Jackson Games

TSR, Inc.
PRODUCTS OF YOUR IMAGINATION™

To my parents

Playtesters: W. G. Armintrout, Norman Banduch, Steve Jackson, Creede & Sharleen Lambard, C. Mara Lee, Kyle Miller.

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All characters in this book are fictitious. Any resemblance to actual persons, living or dead, is purely coincidental.

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CAR WARS®

ADVENTURE GAMEBOOK INSTRUCTIONS

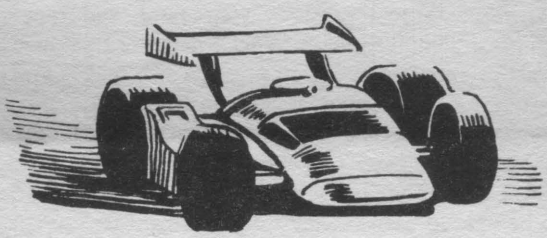
Welcome to the world of 2037 . . . where adventure is everywhere, and the right of way goes to the biggest guns. This is the fast-paced world of arena combat, highway battles, cycle gangs, and unstoppable 18-wheelers . . . the world of *CAR WARS*!

This is an adventure book in which *you* are the hero. When you begin the book, you will make certain choices. Each choice will send you to a different paragraph. **DO NOT** just read through the book from paragraph to paragraph. You will start with the Introduction, and go from there. Each choice will send you to a different numbered paragraph, which will give you more information, more instructions, and possibly more decisions.

Each choice you make will have consequences — fame and fortune, or deadly danger. Sometimes you will have to fight enemy cars or other opponents. Combat rules are explained on the page that follows.

The object of the game is to survive and finish your adventure. If you don't succeed the first time . . . try again, and make different choices.

Good luck!



BEFORE YOU BEGIN

To play this *CAR WARS* adventure gamebook, you will need this book; pencil and scratch paper; and three six-sided dice.

Permission is granted to make photocopies of the record sheets on page 8 and the page opposite paragraph 128 — and only those pages — so you don't have to mark in the book.

You will *not* need an opponent! This is a "solo" game — you can play by yourself. You will roll the dice for both yourself and the foes you meet.

CREATING A CHARACTER

The first thing you must do is create the "character" you will play in this adventure. Start by deciding what your name will be!

To create your character, divide 10 points among the following characteristics. You must put at least 1 point into each characteristic.

Driving skill. Your ability to drive all kinds of vehicles. This skill will help you keep control of your car in a tight spot.

Gunnery skill. This skill controls your ability in all kinds of combat — autoduelling, fistfights, and guns. When you fire from a car, it adds to your Combat Bonus, making it easier to hit your foes.

Mechanic skill. This helps you fix your car when it's broken.

Prestige. This represents your fame and reputation. High prestige will sometimes get you better treatment — or at least more attention. High prestige also makes you more assertive, and sometimes helps you "fast-talk" somebody.

Wealth. Each point of wealth is worth $1,000 of starting cash. You will need to keep track of money during the game. Cars and other equipment will cost money; you will also be able to earn money through rewards, salvage, etc.

As you play, you will learn more about choosing your skills — though there is no "perfect" choice! If one character fails or dies, just make up a new one — with different skills, perhaps — and try again.

Your character will be shown on a *record sheet* like the one on p. 8. This shows your cash and possessions, and scores for both your character and your car.

YOUR CAR

Your car is almost as important as your driver! Each *CAR WARS* adventure book will give you a different car or choice of cars.

When you get a new car, make a Record Sheet for it. A blank record sheet is on p. 8. A record sheet for your starting car is on the page opposite paragraph 128.

PARTS OF YOUR CAR

A combat car (or cycle, for that matter) has several different components. These include:

Body. The bigger the car, the more weapons, gadgets, and armor it can carry. The integrity of your car's body and armor is measured in "hit points."

Power plant. In 2037, gasoline is rare, and cars run on electric power. If your power plant is dead, your car cannot accelerate — or move once it is stopped — and you cannot fire lasers. Other car systems will still work — but if you can't fix that power plant, your adventure is over!

Weapons. Cars can come with many different weapons, from the ordinary machine-gun to the expensive (and deadly) laser. Weapons are described in detail at the end of the book.

Gadgets. All sorts of interesting "extras" are available for you and your car. Some help you attack; some help you defend; some do other things. You will find out about these as the adventure progresses.

Possessions. Extra ammo, body armor, grenades, etc. — anything you pick up along the way.

CAR WARS®

Adventure Gamebook Record Sheet

Name _____

Driving skill _____ Prestige _____

Gunnery skill _____ Initial Wealth _____

Mechanic skill _____ Defense Class 9

Possessions: Hit Points:

Money:

Car Name _____ Hit Points _____

Defense Class _____ Handling Class _____

	Weapon	*Direction*	*Combat Bonus*	*# Dice Damage*	*Damage Boxes*
1.					
2.					
3.					
4.					
5.					
6.					

Power Plant _____

Gadgets: Cargo:

Control Roll = Driving skill + Handling Class _____

Attack Roll = 2 Dice + Combat Bonus

Combat Bonus = Gunnery skill + Weapon Bonus + Targeting Computer Bonus

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COMBAT

During your adventure, you will have many opportunities for battle. Combat takes place whenever someone attacks you, or whenever you choose to attack someone else. The text will tell you when you have the chance to fight.

Each combat is settled by the roll of the dice. You will roll for both yourself and your foes.

Combat takes place in turns, with one car attacking at a time. Each attack is resolved before the next one starts. You always fire first unless you are specifically told otherwise.

ATTACKING

Most vehicles may attack only once per turn. There are two exceptions to this. First, if you have twin weapons ("linked") on one side of your car, they may both fire together. Roll separately for each.

Second, if a car has both a driver and a gunner, *and* more than one weapon, then it can fire twice per turn. The driver may fire one weapon, and the gunner may fire another. No person may fire more than once each turn. No weapon may fire more than once each turn, either.

Each turn, when you fire, roll two dice and add your *Combat Bonus* (see below). If the result is greater than your target's *Defense Class*, you hit him. Defense Class for each foe will be given in the text. Each car you acquire will have its own Defense Class — also given in the text.

Your Combat Bonus is figured by adding (a) your *Gunnery* skill; (b) the bonus (if any) for the weapon you are using, and (c) the bonus for your car's computer, if any. (If you lose your computer, you lose the bonus it gave you.)

DAMAGE RESOLUTION

If you hit someone, you do damage. The amount of damage you do is determined by rolling dice. The better the weapon, the more dice you roll for its effect. For a machinegun, for instance, you roll 1 die, so you can do 1 to 6 hits

of damage. A laser will do 3 dice of damage (3 to 18 hits!). There are two types of damage.

General Damage reduces the target's *hit points*. Mark off hit points on the record sheet. When a car has no hit points left, it is *crippled* and stops working. It can no longer drive or fire until repairs give it back at least 1 hit point. Further attacks can still cause Special Damage (below) but have no other effect.

Special Damage is caused by lucky shots. Any time a die comes up "1" on a damage roll, the target takes 1 hit of general damage *and* the attacker gets to roll again on the Special Damage chart, below:

SPECIAL DAMAGE CHART — roll 2 dice

Die roll	*Shot hits*	*Effect of damage*
2	Driver	Driver takes 1 hit of damage; can't fire next turn.
3	Gunner	Gunner takes 1 hit of damage; can't fire next turn.
4	Cargo	Cargo (if any) takes 1 hit of damage.
5	Power plant	Roll 1 die; power plant takes that many hits.
6	Weapon*	That weapon takes 1 hit of damage.
7	Joints in armor	Reduce target's Defense Class by 1 until repaired.
8	Weapon*	That weapon takes 2 hits of damage.
9	Tires	Reduce target's Handling Class by 1 until repaired.
10	Weapon*	Roll 1 die; the weapon takes that many hits.
11	Gadget*	A gadget is destroyed.
12	Power plant	Roll 1 die; power plant takes that many hits.

*If the target vehicle has more than one weapon or gadget, roll randomly to see which one is affected. Example: If you have 3 weapons and a weapon is hit, roll 1 die. On a 1 or 2, the first weapon is hit; on a 3 or 4, the second is hit, and on a 5 or 6, the third is hit.

Any time a car takes Special Damage, it must immediately make a *Control Roll* — see below. If the roll is failed, that car cannot attack next turn.

If you roll a result that has no effect (for instance, if you roll an 11 and your target has no gadgets), roll again.

Hits of Special Damage are shown by marking through the *damage boxes* for that component on the Adventure Gamebook Record Sheet. When all boxes are marked out, that part of the car no longer works. Destroyed guns won't fire; destroyed gadgets won't work.

If a *power plant* is destroyed, the vehicle is crippled and cannot move. If you destroy the power plant of a pursuing enemy, he's out of the chase. But if your own power plant is destroyed, you must win the battle, and then repair the car — you can't escape otherwise.

When a vehicle has no hit points left, *and* all its damage boxes are marked out, then the car is totally damaged and *cannot* be repaired.

WINNING AND LOSING

If a paragraph refers to winning and losing a car battle, you *lose* if your driver and gunner are both dead, or if your car has no hit points left. You *win* if your foes lose. Simple. . . .

If you lose a fight, your character will sometimes be able to escape. But your car is lost unless you are specifically given a way to recover it.

Sometimes you can win without destroying your foe, by *crippling* him (see below). It depends on the situation.

CRIPPLING

A vehicle is *crippled* when it can no longer drive — either because the power plant is lost or because it has no hit points left. At some points in the adventure, fights will be decided by crippling rather than by an actual kill. For instance, a crippled foe cannot pursue you if you flee.

INJURY TO CHARACTERS

A character can be injured outside his car, or by Special Damage rolls #2 and #3 while within a car. (If someone is attacked outside a car, and a "1" is rolled for damage, do *not* roll for Special Damage — that applies only to attacks against cars.) All people have 3 hit points.

If you buy body armor, it will take hits for you. It cannot be repaired. Thus, if you have regular body armor and you take 4 hits, the armor will stop 3 and you will only take 1. But the armor is now useless, and any further hits will strike you directly.

Healing is often possible — follow the instructions in the text. A character recovers hit points when healed.

When a *person* — your character, your gunner, or an enemy — has only 1 hit point left, he is unconscious. A person who reaches 0 hit points is dead. If a driver is killed or knocked out, his gunner (if any) can move over and drive. But if there is no gunner, the car crashes and is out of the game.

CONTROL ROLLS

When your car takes Special Damage (and at certain other times, given in the text), there is a chance of losing control. To keep control, the driver must try to make his *Control Roll*, or less, on one die. Your Control Roll is the sum of your *Driving skill* and your car's *Handling Class*. For instance, if your Driving skill is 2, and your car's Handling Class is 3, your Control Roll is 5. If you must make a Control Roll, you will keep control on a roll of 5 or less.

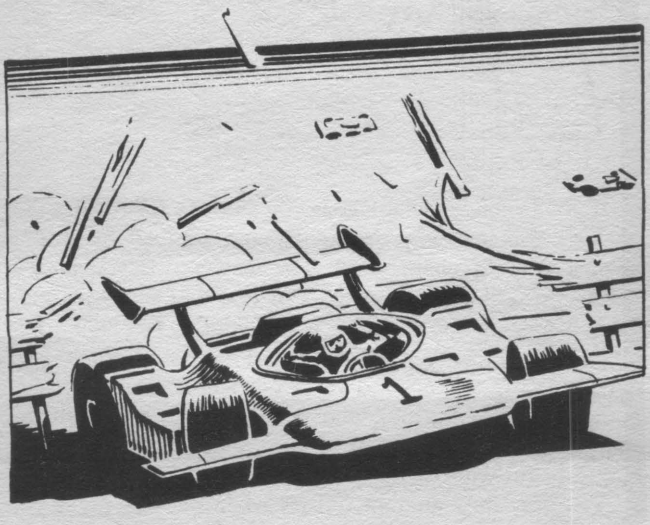
If you have a Control Roll of 6, you will never lose control — *except*:

(1) If you roll a 6, roll again. If you roll another 6, you lost control anyway!

(2) Under certain conditions (you will find out more as you play), you may have to subtract from your Control Roll! For instance, to make an especially hazardous turn on a wet road, you might have to make your Control Roll at a -2 penalty. Thus, even if your regular Control Roll was 6, you would need a 4 or less to keep control on this occasion.

The results of a loss of control will vary with the situation. Sometimes it will just mess up your aim for a minute. Sometimes it might send you off the road, into the ocean far below . . .

If you fail a Control Roll during combat, and no other instructions are given, your vehicle misses its next turn while you regain control.

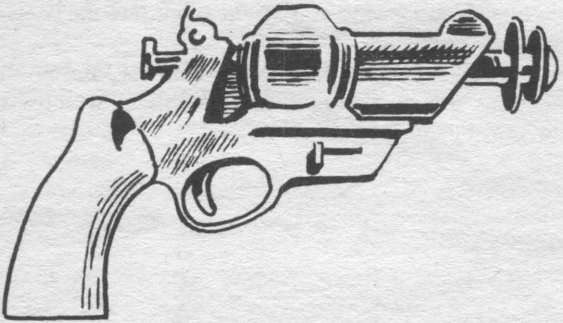


HAND WEAPONS

Hand weapons (pistols, submachine guns, grenades, etc.) are not nearly as powerful as vehicle weapons. But when your character leaves his car, they are important.

Combat with hand weapons is handled just like car combat, except that your Gunnery skill is your only Combat Bonus. Normal humans have a Defense Class of 9 — they are fragile, but small and hard to hit.

Sometimes hand weapons can be useful against enemy vehicles — but only if a paragraph gives you the option to use them.



REPAIR

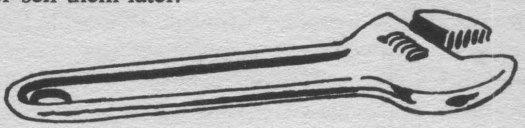
If your vehicle is damaged, you can pay for repairs in a garage. You may also repair damage yourself by rolling against your Mechanic skill. For instance, if you have a Mechanic skill of 3, a roll of 3 or less will succeed.

A mechanic can repair general damage (replacing lost hit points) and some types of special damage. Some things may NEVER be repaired by a mechanic. These include computers, body armor, and people! Also, no mechanic may give a car, or any part of a car, more hit points than it had to begin with.

You may only attempt repairs when the text gives you that option.

SALVAGE

After a successful battle, you may be able to salvage ammo and other loot from your defeated opponents. List salvaged items under "Possessions" — you may be able to use or sell them later.



EXAMPLE OF COMBAT

This is a combat between Fearless Frank and two motorcycles. It started when Frank read paragraph #546, telling him that two cyclists in green jackets were on his tail. Frank had to make a decision: try to escape, ignore the cyclists, or fight. He knew the cyclists were enemies, so he pulled into a deserted parking lot, spun around, and charged at his foes!

All the statistics (weapons, Defense Class, etc.) for Frank and his car would be given on his record sheet. All the statistics for the enemy cycles would be given in the paragraph that tells about the fight.

TURN 1: Frank fires first — he decides to aim for Cycle #1. His Combat Bonus is 5 (3 for a Gunnery skill of 3, 2 for his targeting computer). He rolls 2 dice and gets a 7; then he adds his bonus of 5, for a total of 12. Cycle #1 has a Defense Class of 11 — so Frank's shot hit him!

His weapon is a recoilless rifle, doing 2 dice of damage. He rolls 2 dice, getting a 4 and a 5. Cycle #1 takes 9 hits of general damage!

Now the cyclists return fire. The first cyclist has a Combat Bonus of 2 (for his Gunnery skill). He rolls 2 dice and gets a 6. The total is 8. Frank's car has a Defense Class of 10, so the shot misses.

The second cyclist has the same statistics, but he rolls and gets a 9. 9+2=11, which beats Frank's Defense Class. He hit Frank. His machine-gun does 1 die of damage. He rolls a 4, so Frank takes 4 hits of general damage.

TURN 2: Frank fires at #2 this time. He rolls an 8 this time. Added to his Combat Bonus, this is 13 — so he hits. He rolls 2 dice, and gets a 6 and a 1. The total is 7, so he does 7 hits of general damage. However, the "1" die entitles him to one roll on the Special Damage table.

He rolls a 10 — weapon destroyed. That cycle has only one weapon, so it's out of commission!

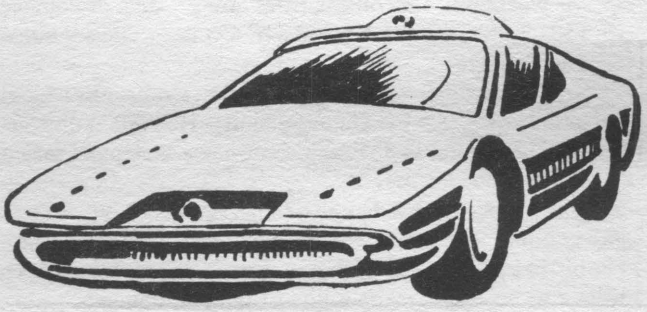
Since the cyclist took Special Damage, he has to make a Control Roll. The cycle's Handling Class is 2; the cyclist's Driving skill is 2. His Control Roll is 4. You roll for the cyclist, getting a 5. The enemy loses control! The special instructions in the text tell you that any cyclist who loses control here will automatically crash — so #2 is out of the fight!

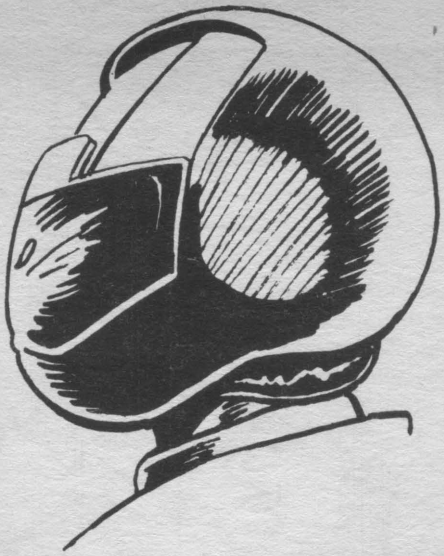
Cyclist #1 shoots back. He rolls 2 dice and gets an 8. 8 plus his Combat Bonus of 2 gives 10. This equals Frank's Defense Class, but does not *exceed* it. So the shot misses!

Cycle #2 has crashed, so it's Frank's turn again.

TURN 3: Frank switches his aim back to Cycle #1. He rolls a 3. 3 plus 5 is 8 — not good enough to beat the cycle's Defense Class of 11. Frank misses.

Cycle #1 returns fire. Its roll is a 9, good enough to hit (figure it out). Its damage roll is 5, so Frank's car takes 5 more hits of general damage. But it is tough — it started out with 40 hit points, so these are just flea-bites.





TURN 4: Frank fires on #1 again. He rolls an 11, an easy hit! He rolls 2 dice for damage and gets two 5s. The cycle takes 10 hits. Since it started with only 15 hit points, and has now taken a total of 19 hits, it crashes!

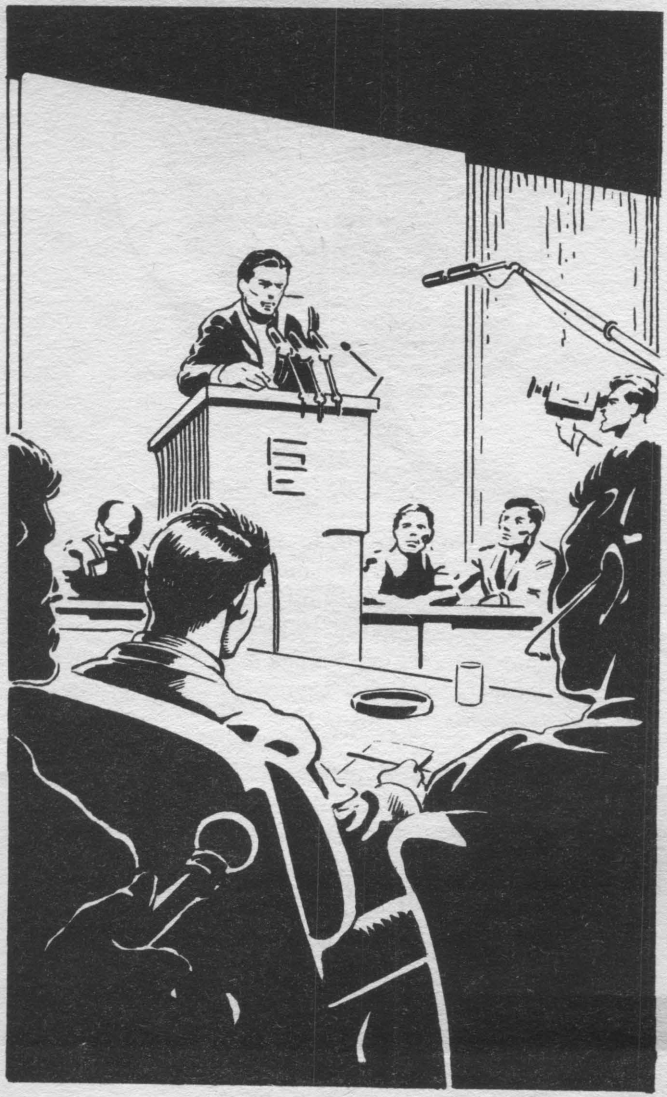
Frank has won; neither foe can trouble him further. He turns to the paragraph that begins "If you won the fight . . ." to see what happens next.

STARTING THE GAME

Now you're almost ready to start! Go back to page 6 to choose skills and wealth for your character, and finish the record sheet (use the one with the Simpson Special vehicle).

When you're ready to begin, read the Introduction on the next page, and follow the instructions there. Soon you'll be speeding down the road to adventure. Ready?

For advanced rules and a definition of terms used in this game, see the end of the book.



DUELTRACK®

INTRODUCTION

As you sit up on the platform, with what looks like every TV camera in North America pointed at you, you can't help but think that the old neighborhood must be proud of both of you.

Back then, it was just you and John, the "dreamers," planning to be big-time autoduelling stars. It didn't turn out exactly that way, but it came close — you're making good progress up the AADA ladder, and John — well, just about everybody's heard of Simpson Electronics and its young founder, John Simpson.

You hear John mention your name, and that snaps you out of your trance.

". . . my best friend in all the world and the first duellist to be fully sponsored by Simpson Electronics, will be using the RB–4 all this week in the pits, and will also duel with it on Saturday."

"*Duel* with it, Mr. Simpson?"

"Yes. The RB–4 is not only a complete diagnostic mechanic robot, but also a formidable gunner. The same 'machine-think' software that allows it to literally 'plug in' to a car and have the car tell it where the problem is also allows control of the firing system that is quicker and more precise than any human gunner. There is no slow human/machine interface; the RB–4 literally speaks the car's language."

"If this thing's that good, why don't you have it drive *the car, too*?" An interesting question, you think, as Simpson waits for the chuckles to die down.

"For the same reason that robots haven't replaced reporters, Joyce." That response was a little forced, you think — this is a sore spot for Simpson. "The RB–4, like all other computers, takes directions very well, and executes those directions flawlessly and blindingly fast. But it's not creative, and it doesn't have any capacity for non-logical processing, what most people call 'intuition.' The RB–4's good — a breakthrough, we think — but it will never replace human drivers, in the arena or on the roads."

As the press conference winds down, your thoughts again drift to the old neighborhood. A lot of your friends will be in the stands Saturday — that's one reason Simpson waited for the Atlanta Classic to unveil his new toy, even though the prototype was ready three weeks ago.

You've fought here before; your very first Amateur Night duel was at the Fulton County Dueltrack, and Simpson came along. He went over your stadium-issued Sargasso and in ten minutes had it running twice as well as any of the others.

In a way, nothing's changed — Simpson's still giving you the edge you need to beat the competition. Turn to 128.

RB-4

1 It is 6 p.m. on Thursday. From now on, you should keep track of what time it is — individual paragraphs will tell you when to mark off time. The duel is at 2 p.m. Saturday, and you must be at the arena by 12 noon. You will be returning to this paragraph often; there are a number of possible leads you could pursue at this time — after one has been exhausted (or you give up the hunt), you should return to this paragraph and select another option:

Go to the RavTech offices (270).

Check the local electronic newspaper (208).

See if the police have any new leads (152).

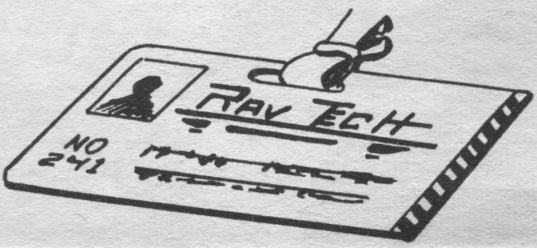
Nose around the arena pits (297).

Check in with Simpson — at a later time, of course (281).

Visit the address on the matchbook (if you don't know anything about a matchbook, obviously you can't take this option): Treat the four numbers of the address as 2 two-digit numbers, and add them together. For example, if the number was 9820, you would add 98 and 20 and get 118. Turn to that paragraph number.

Call the phone number you found (if you don't know anything about a phone number, obviously you can't take this option): Add the 7 digits of the phone number together, and turn to that paragraph.

Go back to the hotel for the night — you must go back to the hotel for at least six hours each night, or your Driving skill and Gunnery skill will drop by 1 for the duration of the adventure (177).



Get something to eat — you must eat once more on Thursday, three times on Friday, and once Saturday morning, or your Driving skill and Gunnery skill will drop by 1 for the duration of the adventure for each meal you miss (193).

Go to the arena Saturday morning to get ready for the duel. You must be at the arena by 12 noon — earlier would be better (227).

Go to the Simpson Electronics clinic to have your wounds treated (95).

2 Your shout catches him by surprise. You hear him drop whatever he was carrying and dash for the door. The time it takes you to toss the covers off gives the intruder the break he needs — he disappears through the door.

By the time you get to the hallway, there's no sign of anyone, and there's no way to tell which way the intruder went. Turn to 334.

3 "Look, it's obvious someone screwed up here," you say, not letting on that the "someone" is you. "I'll get things straightened out at the office and come back."

You almost got in — mark off 1 hour.

If you want to leave, double back, and check out the perimeter fence, turn to 42.

If you want to pursue another lead, turn to 1 and choose again.

4 In about a minute, the four leave out a far door. Time to get out of here. Turn to 151.

5 The plant seems almost deserted. Based on your limited knowledge of the electronics industry, there's nothing unusual here. It's just a big industrial plant, shut down for the weekend. This has sure turned out to be a bust, you think, as you head back for the fence.

Mark off 2 hours, turn back to 1, and choose again.

6 You have some choices here.

After you've followed one lead, you can return here and choose again, or turn back to 1 and take an entirely different path. You can also leave the arena, come back at a later time, and take another path (but you'll have to do it by turning from 1 to 297 to here).

If you want to visit your own pit, turn to 258.

If you want to check the media tent for rumors, turn to 329.

If you want to watch the practice duelling, turn to 309.

If you want to talk to some old friends on the circuit, turn to 145.

7 The assistant comes back on the line. "I've got him on a mobile unit," he says, then you hear John's voice.

"This is Simpson . . . Oh, hi. How's it going at your end?" After you tell him, he says, "Well, keep plugging. I'm getting closer at this end, but I haven't hit paydirt yet. Look, I've got to go."

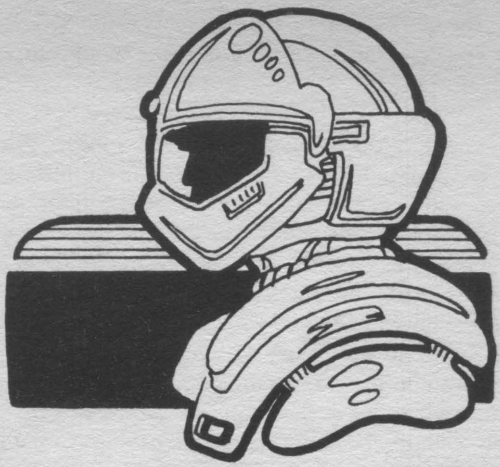
Mark off 30 minutes, go back to 1, and choose again.

8 You explain to the voice on the other end of the line that the RB–4 was damaged when it was rescued from Raveling's men.

Make a Prestige roll. If you make it, turn to 209; if you fail, turn to 100.

9 "I understand that you handle a lot of the action around here," you start. "I'm trying to get a line on who might be putting big money on my duel Saturday. The information could be very useful."

Make a Prestige roll. If you make it, turn to 321; if not, turn to 71.



10 You try to imitate the accent of the man on the phone, hoping that this "Vasily" is from the same place — wherever that is. "Yes, it's me," you say. "Everything's fine."

"You sound terrible, friend," the voice on the other end says.

"Tough fight," you reply, then add a few convincing coughs.

The voice on the other end says, "Now that the duellist is no longer in the way, it is time for Phase Two. Come back to the Lexington and we will prepare."

The Lexington is a hotel on Luxury Row — but what room? There's no good way to ask without giving yourself away. Anyway, the person on the other end hangs up before you can say anything else.

If you want to go to the Lexington and see what you can find out, turn to 31.

If you'd rather do something else, turn back to 1 and choose again.

Mark off no time; the phone call didn't take long enough to matter.

11 The clerk thanks you as he pockets the $50. Make a Prestige roll at +2. If you make it, turn to 158. If you fail, turn to 284.

12 The door opens on a room that's a mess. Whoever left, left in a hurry. But there's one interesting thing — a box, lying in the exact middle of the floor. You go around to the other side and lift the lid, and see a large lump of clay with wires attached to a battery and a digital clock. A bomb! The LED readout is not counting down, but merely showing the correct time — you can't tell at a glance what time it's set to go off. What will you do?

If you want to investigate the bomb further, turn to 306.

If you want to leave the room *now*, turn to 176.

If you want to check out some other things in the room, turn to 381.

13 You get out in front of the Lexington, and you think about your next move — go back in and check out the hotel room? Check out another lead?

Suddenly you hear a tremendous explosion from inside the hotel. You dash into the lobby, and amidst the chaos you hear a voice shout, "Third floor!" Instantly you know where the bomb was. Nothing left for you here; you'd better leave before the police show up and waste your time.

Mark off 2 hours for your parking garage adventure and wild ride, turn back to 1, and choose again.

14 "You listen to me," a voice inside yells. "We've got a security guard in here, and if you don't let us go, we'll kill him. I'll give you one minute to think about it."

Simpson looks at you. "What do we do?" he asks.

If you want to let Raveling's men go, turn to 75.

If you want to storm the garage, turn to 354.

If you want to wait them out, turn to 86.

15 You give it all you've got, but the black car keeps up with you easily. Then he opens fire! Go back to 265 and fight it out, but give the attacking car the first shot.

16 Poking around the front desk, you find copies of stories about you and the RB–4. Next to them is a memo pad; the top sheet says, "Plan of Action." Below that are the numbers 1 to 10 — with nothing written next to any of the numbers. Organized, these people aren't.

If you want to head toward the back, turn to 144.

If you want to poke around the desks some more, turn to 87.

If you want to leave now, mark off 30 minutes, turn back to 1, and choose again.

17 "I need to talk to somebody who knows what's going on, Wanda, but not here," you say. "Too many prying ears. Can we get away?"

Thirty minutes later (mark it off), you're in the back booth of a tastefully decorated bar. (This visit can count as one of your meals of the day, if you haven't taken them already.)

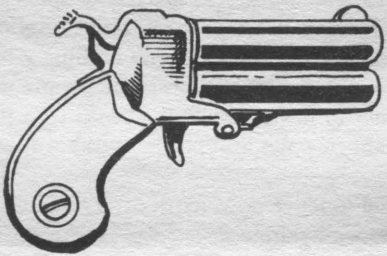
"So, what's going on?" she asks. If you want to be cautious, turn to 291. If you just want to tell her the whole story, turn to 201.

18 "Whatever makes you happy," you say, as you drop your machine pistol to the floor. You don't plan on using your derringer, but you don't feel like showing everyone you've got it, either. Hernandez drops his weapons, and the spectators almost naturally form a circle in the middle of the garage floor.

Every time you score a hit, roll 1 die. On a 1, 2, or 3, no damage is done; on a 4 or 5, 1 hit of damage is done; and on a 6, 2 hits of damage. Also, if a 6 is rolled, roll again: If a 6 is rolled a second time, it's a knockout punch that wins the fight. Remember, when you are reduced to 1 hit point, you are knocked out.

Hernandez is a Gunner–2 and wears improved body armor like yours.

If you win the fight, turn to 199. If Hernandez wins, turn to 308.

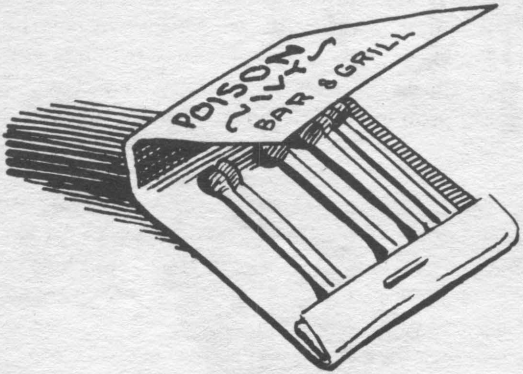


19 You approach carefully, but nothing happens. Whoever it was must have been counting on complete surprise, and ran as soon as that surprise was lost.

If you want to continue to the observation boxes, turn to 271.

If you'd rather turn around and leave, mark off 30 minutes.

You can still watch the practice from the track (164), or you can go back to 6 or 1 and choose again.



20 As you get up and brush yourself off, security and emergency personnel are rushing toward you and the wreck. The driver of the car, a duellist of passing acquaintance named Johnstone, comes up in a rush.

"Are you all right?" he asks. "I don't understand it. I was coming around turn four, and the thing went right into the guardrail, like it had a mind of its own. I fought it for a while, but no dice. So I ejected."

Just then, a mechanic walks up to the two of you. "Here's the problem, Mr. Johnstone," he says, holding out a small gray box. "It's a remote control receiver, wired to your controller/compiler. It was set up to override on-board commands on signal." Turn to 124.

21 Your machine pistol is ineffective against their heavy armor; you're just wasting time. You head back to the car, half-carrying, half-dragging Simpson.

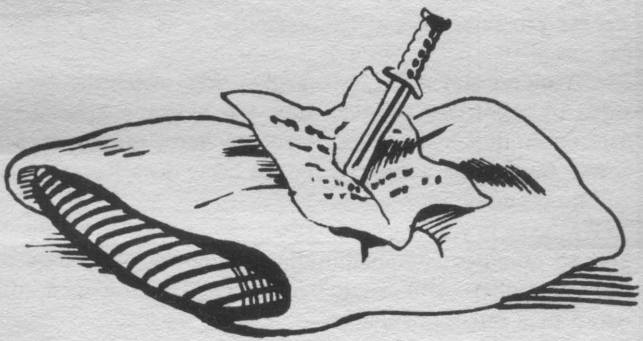
If you want to chase the kidnappers, turn to 249. If you want to head for the hospital, turn to 396.

22 You draw your machine pistol, but it's no match for two laser rifles. Your adventure is over.

23 You've won! The roar from the crowd is deafening — you were definitely the hometown favorite. As you head back to the pits, your crew surrounds you and carries you on their shoulders to the victory stand. There you and Simpson toast the victory, and your good fortune. Turn to 274.

24 You catch the attacker square in the midsection, and you hear something heavy drop to the floor as he doubles over. He staggers to the door, but it takes you a second or two to throw off your blankets — long enough for him to get away.

The hall is deserted, and you're not even sure which way he went. But on the ground outside your door is a matchbook. The cover says, "Poison Ivy Bar & Grill." Turn to 334.



25 If you walk up to the gate, and it's between 7 a.m. and 6 p.m., turn to 69; at any other time, turn to 237. If you decide to check out the fence for another way in, and it's between 7 a.m. and 6 p.m., turn to 42; at any other time, turn to 169.

26 So far, so good. You're in — and there's not a guard in sight. You start to look around the nearly deserted plant, but the sound of footsteps brings you to a quick halt. A solitary guard, making his rounds. You turn your pistol around in your hand and hide in a corner. As he passes, you swing.

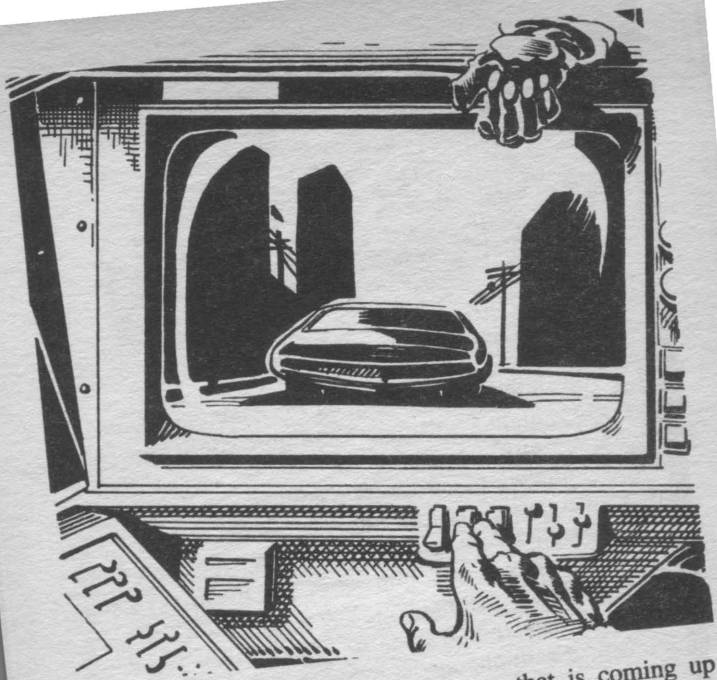
Make an attack roll against his Defense Class of 9, using your Gunnery skill and an extra +3 for catching him by surprise. If you hit, turn to 56. If you miss, turn to 255.

27 You can hear sirens — it sounds like the entire security force is coming! But they haven't closed the net yet; you make a couple of lucky turns, then hold your breath in a doorway as four guards run right past you. It looks like you've lost them; turn to 151.

28 "We didn't expect to see you back today," the pit chief says. "I thought the boss gave you the day off."

"Couldn't stay away," you joke, then watch the crew, aided by the RB–4, as they tune the Simpson Special to perfection. It's just another workday here; no crises, no news. As long as you're there, the crew does have a few questions, though . . .

By the time you reach an agreement on the controversial subject of suspension calibration, 2 hours have passed (mark them off). You can go back to 6 and choose again, or return to 1 and choose again.



29 Here are the stats on the car that is coming up behind you:

BUSHWHACKER

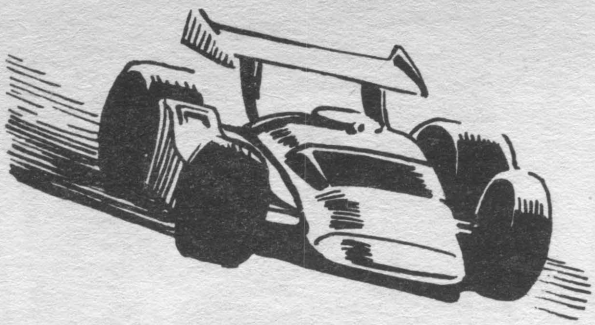
Mid-size, 35 hit points. Defense Class 10; Handling Class 1.

Weapons: Twin linked recoilless rifles front (Combat Bonus 0, 2 dice damage each, 3 damage boxes).

Power plant: Medium (8 damage boxes).

The driver is a Driver–1, Gunner–1, and has no body armor or hand weapons.

This is a heartless bandit. If you are killed or knocked unconscious or your car is taken out, your adventure is over. If you knock out the Bushwhacker, turn to 260.



30 You sit in your car, looking for Bannon to come in, or leave, or something. You figure you'll know him when you see him.

For 30 minutes (mark it off), nothing much happens. Then a man comes out of the bar, walks up to your passenger-side window, and says something you can't quite hear. You lean over to hear him better, and the driver's side door is yanked open behind you. You wonder how someone could get the locked door open so quickly; then you don't think much of anything as the lights go out. Turn to 174.

31 It takes about 30 minutes to get to the Lexington (mark it off). If you know what room number to go to, turn to that paragragh number. If you don't, you'll have to get it out of the desk clerk — turn to 58.

32 Make a Mechanic roll at +1 (it's a simple lock). If you make it, turn to 12. If you fail, turn to 241.

33 Time to leave! You sprint out the door and up the hall, heading for the elevators. Turn to 302.

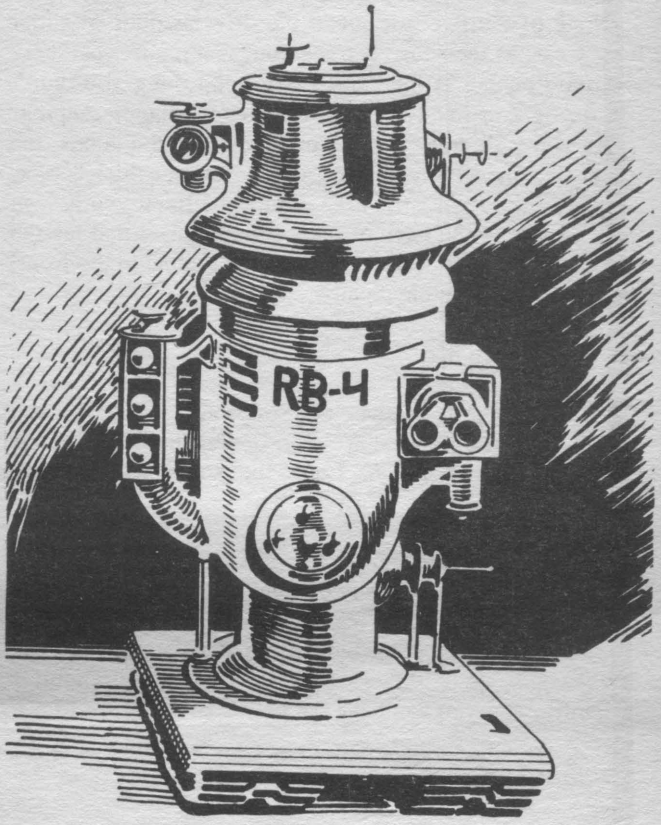
34 You had two tries, but as anyone in the bomb disposal business will tell you, you're allowed only one mistake. Your adventure is over.

35 You dial the number, and the phone rings only once before it is picked up. A heavily accented voice on the other end says, "Hello? Vasily? What is your report?" What will you do?

If you want to hang up, turn to 175.

If you want to identify yourself and ask what's going on, turn to 191.

If you want to try and bluff your way through, turn to 10.



36 As instructed, you've driven into an abandoned train yard. Parked in the open doorway of Warehouse 94 are two cars. As soon as you're in sight, five men get out of the cars — two in business suits, two in improved body armor with laser rifles, and Simpson. Simpson has his hands tied behind his back, and doesn't appear to be in very good shape. One of the business-suited men has a shotgun to the back of Simpson's head, so as much as it galls you, an attack would be foolish now.

None of the five got out of the driver's door of either luxury car; as their turrets track you, you realize that there are more people in the cars. It's a good thing you didn't plan to fight them. You park but leave the motor running.

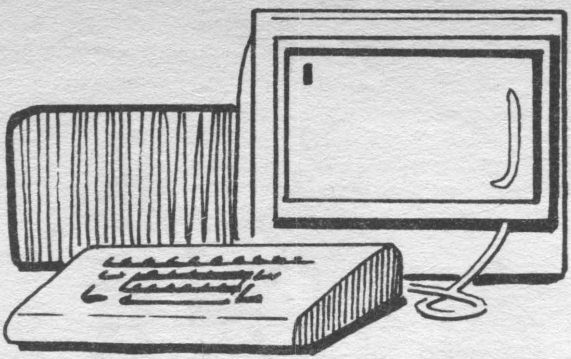
As you walk toward the group, carrying the goods, the leader (the one not brandishing a gun) says in a thick accent, "Put it in the trunk, friend." Four guns track you as you walk around to the back of one of the luxuries and lay the robot into the open trunk. As you walk around to the front, the trunk closes automatically.

"Very good," the leader says. "My government appreciates it." Turn to 366.

37 There's no answer on Simpson's mobile phone, and you know there's no one at the office or the garage at this time of night. Looks like you're going to have to take them on alone. Turn to 304.

38 You don't recognize the person behind the wheel, and there are only two things on the body — a small billfold, and a knife in a leg sheath.

Then the power plant bursts into flames, and the heat drives you back. Within seconds, the entire car is engulfed in flames, and you can hear the police sirens. Turn to 50.



39 "I'm a reasonable person," you say. "I read in the papers that you don't like the robot I'm testing. I want to find out why."

Aster replies, "It's not that we don't like technology, but the machines should be the tools of man, as they are in the arena today. This robot will replace people, their spirit, their courage. That's what makes autoduelling great."

He seems like a nice person — a bit fanatical, but a nice person. You end up having a friendly discussion of the issues, liberally sprinkled with jokes and anecdotes. Neither of you persuades the other, but you depart friends. You know he could never be behind the attack in the hotel.

Mark off 1 hour, turn back to 1, and choose again.

40 You pull into the emergency entrance of the hospital, quickly explain the situation, and hand the piece of paper to the doctor. Simpson disappears as he's rolled on a gurney into the emergency room.

After a few anxious minutes, the doctor returns, all smiles. "He's going to be fine," he tells you, "but it was close there for a while. One thing about this drug — if you survive it, the effects wear off relatively quickly. You can see him, if you want."

You don't need a second invitation — turn to 125.

41 You know the police code for "officer down." If you decide to fight the kidnappers, you can use this radio code and two police cruisers will appear immediately and fight with you. Here are the stats:

POLICE CRUISER

Luxury, 60 hit points. Defense Class 11; Handling Class 3.

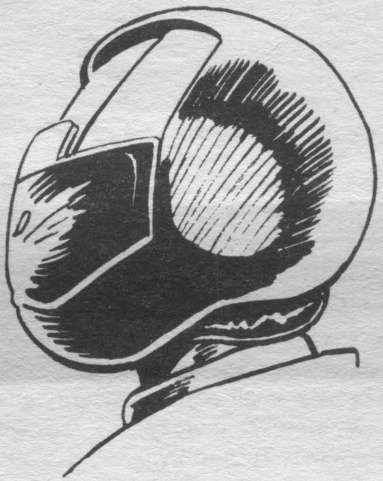
Weapons: Recoilless rifle front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Two machine-guns — one left, one right (Combat Bonus 0, 1 die damage each, 3 damage boxes each).

Flamethrower back (Combat Bonus +1, 1 die damage, 2 damage boxes).

Power plant: Super (12 damage boxes).

The drivers are Driver–1, Gunner–2, and wear body armor (which provides 3 extra hit points). The gunners are Gunner–3, and also wear body armor. Turn back to 313.



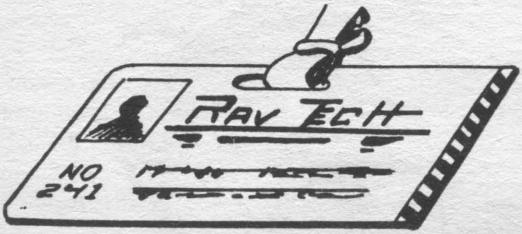
42 It's hard to tell what's going on, but you see that RavTech certainly is a busy place. As you walk the fence, you see hundreds of people going to and fro. Suddenly, a burst of machine-gun fire kicks up dust about a yard in front of your feet.

"Hold it right there!" an amplified voice says, as a trike marked "Security" pulls up on the inside of the fence. One man in improved body armor with a submachine gun gets out of the trike and looks you over. He isn't covering you with his weapon — because he doesn't have to. The trike has three machine-guns, and they're all trained on you. There are two men still in the trike, one on the radio, and one studying the gunner controls intently. It occurs to you that broad daylight was not the proper time to be looking for a place to break in.

"You're trespassing, beat it!" the man barks, and you're more than happy to oblige. Mark off 1 hour.

If you haven't been to the gate yet and want to try that, turn to 69.

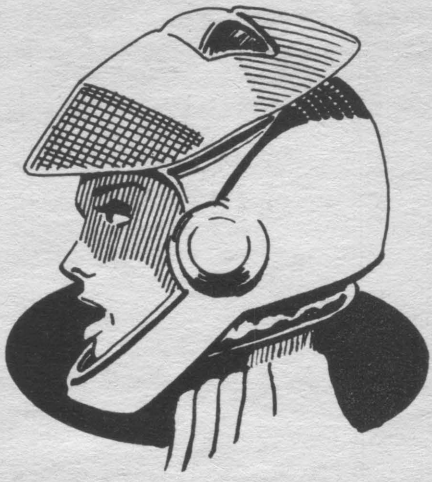
If you want to pursue another lead, turn back to 1 and choose again.



43 If the battle took 8 rounds or fewer, turn to 27. Otherwise, turn to 81.

44 You bring a small army of security guards back to the pit. It's over quickly as a barrage of gunfire tears the robot apart. Turn to 99.

45 "That's an interesting story," Bannon says. "But what makes you think I had anything to do with it?" If you show him the matchbook, turn to 361. If you'd rather not, turn to 156.



46 You start down the hall toward the stairwell. By the time you get there, you hear steps far below, and the sound of another door closing. You race down the steps and follow them through the door — and into the parking garage. You can see the four men heading for the far end of the garage. As you follow, one looks over his shoulder and shouts a warning.

You see four submachine guns swing around, and you dive for cover! Chips of concrete and vehicle armor fly everywhere as they keep you pinned down. You hear the squeal of car tires, and the firing stops.

As you look up, you see a black luxury — possibly a Morningstar, but you're not sure — take off into the night. Turn to 380.

47 "OK, OK," the clerk says. "Mr. Romanov is in Suite 310." You head for the elevator. Turn to 310.

48 As you double-check the security systems in your room, you feel nervous. Sure, tomorrow's duel is a big opportunity in front of hometown fans, but it's more than that — and the pieces of the puzzle just don't fit.

You can set your alarm so that you leave the hotel anytime tomorrow, but remember you must sleep at least 6 hours or suffer a –1 penalty to your Driving and Gunnery skills, and you must be at the pits by 12 noon at the latest. Mark off the time spent sleeping, turn back to 1, and choose again.

49 No time like the present, you think, and you charge the parked cars. Here are their stats:

RAVELING #1

Luxury, 60 hit points. Defense Class 10; Handling Class 2.

Weapons: Vulcan machine-gun in turret — can fire in any direction (Combat Bonus +1, 2 dice damage, 3 damage boxes).

4 Heavy rockets — 2 linked front, 2 linked back (Combat Bonus –1, 3 dice damage each, 2 damage boxes each).

Power plant: Super (12 damage boxes).

At this point, only the driver is in the car. He's a Driver–1, Gunner–1, and wears no body armor.

RAVELING #2

Mid-size, 45 hit points. Defense Class 9; Handling Class 3.

Weapons: Recoilless rifle front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Twin machine-guns linked back (Combat Bonus 0, 1 die damage each, 3 damage boxes each).

Power plant: Medium (8 damage boxes).

At this point, only the driver is in the car. He's a Driver–2, and wears no body armor.

Each Raveling vehicle can only fire once per turn, because there is only one person in each one. They'll fight it out to the end.

If you are killed or knocked unconscious, or your car is taken out, the Raveling forces will show no mercy — your adventure is over.

If both Raveling vehicles are taken out, turn to 105.

50 You take a quick glance at the items in your hand. The knife looks very familiar — it's a duplicate of the one left in your room last night! In the billfold there's $2,300 in cash, a coded bank access card with the number A–119 in large print in the corner, and a slip of paper with a phone number on it — 666–7208.

Write these numbers down. The police sirens are closer; if you want to wait for them, turn to 343; if you want to leave now, mark off 1 hour for your adventure, and turn to 383.

51 "Whatsa matter, Eddie," you taunt, "eager to add assault to your record?" You were digging Hernandez about a criminal past on a guess — it must have struck a nerve, though, because Hernandez comes at you with a tire iron! You reach for your machine pistol, but it's gone — somebody in the crowd has light fingers.

Hernandez gets to attack first — he has a Combat Bonus of 2, and when the tire iron hits, roll 1 die. On a 1–4, it does 1 hit of damage, and on a 5–6, it does 2 hits! Also, on a 6, roll again. If another 6 is rolled, the blow automatically knocks out the person hit.

If you want to fight him with your fists, turn to 88.

If you want to look for some sort of weapon to use that's similar to a tire iron, turn to 288.

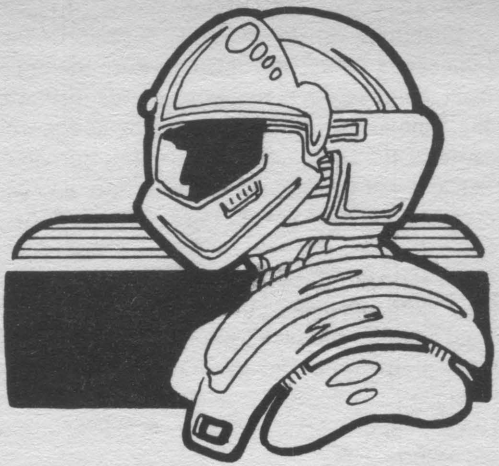
If you want to use your derringer, turn to 328.

52 You search the attacker's body and find $300 in crisp new bills, and a photograph of you. There is no other identification of any kind. Mark off 30 minutes.

If you want to continue to the observation boxes, turn to 271.

If you'd rather check out the practice from trackside, turn to 164.

If you don't want to do either, you can go back to 6 or 1 and choose again.



53 Back at the pits, it's unrestrained chaos. After you assure them that Simpson is all right, everybody gets down to business. "The duel officials are looking everywhere for you," the chief mechanic screams from underneath your car. "Go get it straightened out — I'll do what I can here."

You make the final briefing call with two minutes to spare. The tournament official gives you a scowl. Your opponents all have their "game faces" on and don't even look at you. The briefing is routine — nothing you haven't heard before. "Any question, ladies and gentlemen?" he asks.

You've got a choice. If you still have the RB–4, of course, you plan to use it. But if you don't have it or it isn't working, there are two ways to play it: You can tell your opponents you're not using it, which may make them less inclined to attack you; or you can let them think you still have it, which may make them less inclined to attack you.

If you don't have the RB–4 and want to let your opponents know, turn to 147. Otherwise, turn to 333.

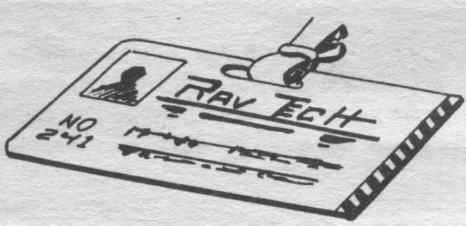
54 You approach the workshop's open door cautiously. There are only four people inside, three intently studying something on the workbench. Two of the three wear technician's coats; the third is Burt Raveling! The fourth man, obviously a bodyguard, stands disinterestedly to the side. One of the technicians is using an arc welder — and because of the sparks and bright light, no one can see the darker areas of the lab! You head inside, and carefully position yourself behind some crates. Turn to 256.

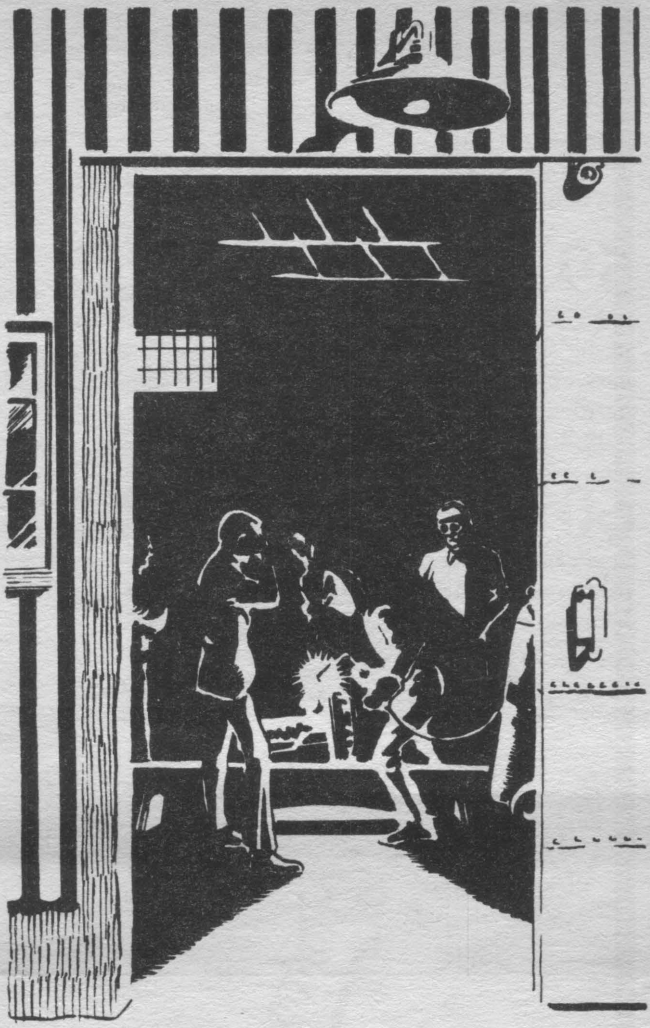
55 You say your goodbyes to Simpson and the rest of the staff and head back to the hotel. After a hot shower and a sonic rubdown, you check the room security devices one more time and get into bed for some well-deserved sleep.

Roll 1 die: On a 1–2, turn to 253; on a 3–4, turn to 315; on a 5–6, turn to 108.

56 CLONK! The guard crumples in a heap. You quickly drag him into the shadows and relieve him of his revolver and RavTech ID. Turn to 171.

57 You don't know yet what you're going to do, but you can't endanger John by telling the kidnapper something he doesn't want to hear. "Fine, I'll be there," you say, and hang up. You've got 1 hour to think of something brilliant. You've also have to check in at the arena and get ready — turn to 227.





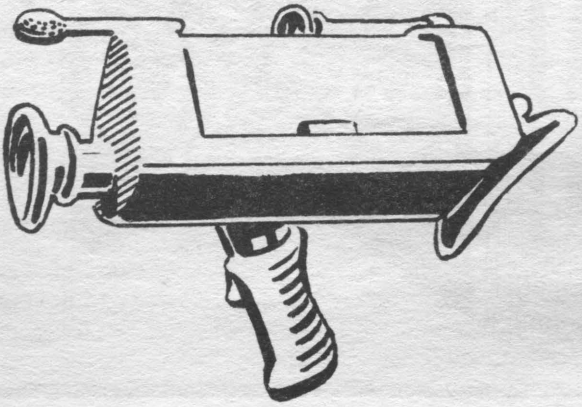
58 You introduce yourself to the desk clerk, making sure you throw in the words, "famous auto-duellist." You explain that you're here to pick up your new mechanic, a "foreign fellow named Vasily something-or-other." You wink as you explain that "all those funny names sound alike to me."

If you also want to slip the clerk a bribe, turn to 11. If you don't, turn to 363.

59 The clock stops, and you carefully disconnect the wires from the explosive. You estimate there was enough to totally demolish this room, and probably take out all the adjacent rooms, too. It was obvious they meant to leave behind no clues. But what kind of clues? You search the room carefully.

Roll 1 die. On a 1–4, turn to 138. On a 5–6, turn to 372.

60 You've got no idea who these people are that have John. You also know that you don't have the robot they want — just a copy that doesn't work very well. If you want to tell them that, turn to 350. If you don't want to let them know, turn to 134.

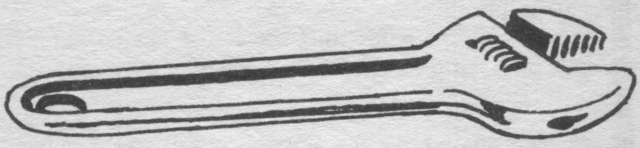


61 Back at the pit, damage is assessed. The duelling equipment is unhurt, but the security guard is found slumped in the corner, a large wrench by his side that matches the dent in the back of his head.

While the guard (and any other Simpson personnel who were wounded or knocked unconscious — including you) are healed, restoring all hit points, Simpson checks the casing of the RB–4.

"Just like you said," he says to you. "This 'R–120' mark proves it's Raveling. I don't know what we're going to tell the press. But I don't think this is the end of it. Raveling had to have help. I want you to keep digging. I'm going to work on getting Robbie back."

Mark off 2 hours, go back to 1, and choose again.



62 You get no reply other than gunfire. Turn to 265 and fight it out, but give the attacking vehicle the first shot.

63 "I'd have thought it was you trying to make history out of me the other night," you say. "A *knife in the* back in the middle of the night *is* your style, isn't it?"

"I'm not denying anything," Hernandez says, smiling. "It's good to let you think I'm capable of anything, anytime, anywhere. That way, you'll always be looking over your shoulder."

You know you can't believe a thing Hernandez says. And the possibilities of double- and triple-reverse psychology are too confusing to consider. You leave, more confused than when you went in.

Mark off 1 hour, turn back to 1, and choose again.

64 As you walk under the stands, you pass a number of pillars and beams . . . but this is the first time one's ever attacked you! As you pass a pillar, a figure leaps from behind it and takes a swing at you! Turn to 182, but give the attacker the first swing.

65 If you don't know anything about any serial number, turn to 114.

If you know for a fact that the RB–4 has a special serial number stamped on it, and you're the only one who knows it, turn to that number.

If you know that the RB–4 has a special serial number stamped on it, and you told Simpson or were with Simpson when it was discovered, add 100 to the number and turn to that paragraph.

If you know for a fact that the RB–4 has no number stamped on it, turn to 189.

66 Simpson takes a few minutes to talk to the police. "They were spies — Eastern European, I think, but they never said — and they wanted the RB–4. That one," he says, pointing to one of the bodies being wheeled away, "was some sort of big-wig diplomat. If you trace him, you ought to figure the rest of it out."

He claps you on the shoulder. "But now, we've got to go win us a duel. Let's go."

You can stop keeping track of time now. You may even have enough time for a few last-minute repairs before the duel, if you hurry. Turn to 293.

67 Hernandez almost gets you, but another duellist more interested in fair play than Hernandez distracts him with a long-range attack, giving you enough time to get to the pedestrian bunker. You've lost, but you're alive — turn to 274.

68 Nothing else in the room has been touched — your weapons are just where you left them, your cash is still there, and, strangest of all, the room's security system is still active!

If you want to call the police, turn to 168. If you want to call Simpson, turn to 96.

69 The guard asks who you are, who you want to see, and do you have an appointment. If you want to make something up, turn to 97. If you want to slip the guard a $50 along with the request, turn to 187.

70 Fight it out. The robot is armed with a shotgun (Combat Bonus 0, 2 hits damage). It's small and hard to hit — Defense Class 13; but it's also not very sturdy (2 hit points).

If you are killed or knocked unconscious, your adventure is over.

If you reduce the robot to 0 hit points or fewer, add 1 to your Prestige score for your bravery in facing it alone, and turn to 99.

71 "I don't believe that," Bannon says. "I'm a busy man. Stop wasting my time."

If you want to tell him about the attack and the matchbook, turn to 361.

If you want to continue your bluff, turn to 116.

If you decide to just leave, turn to 84.

72 The Morningstar skids to a halt into an abandoned wreck, looking more like the wreck than a duelling machine. You get out of the Wolverine cautiously, machine pistol in hand, but there seems to be no activity inside the car.

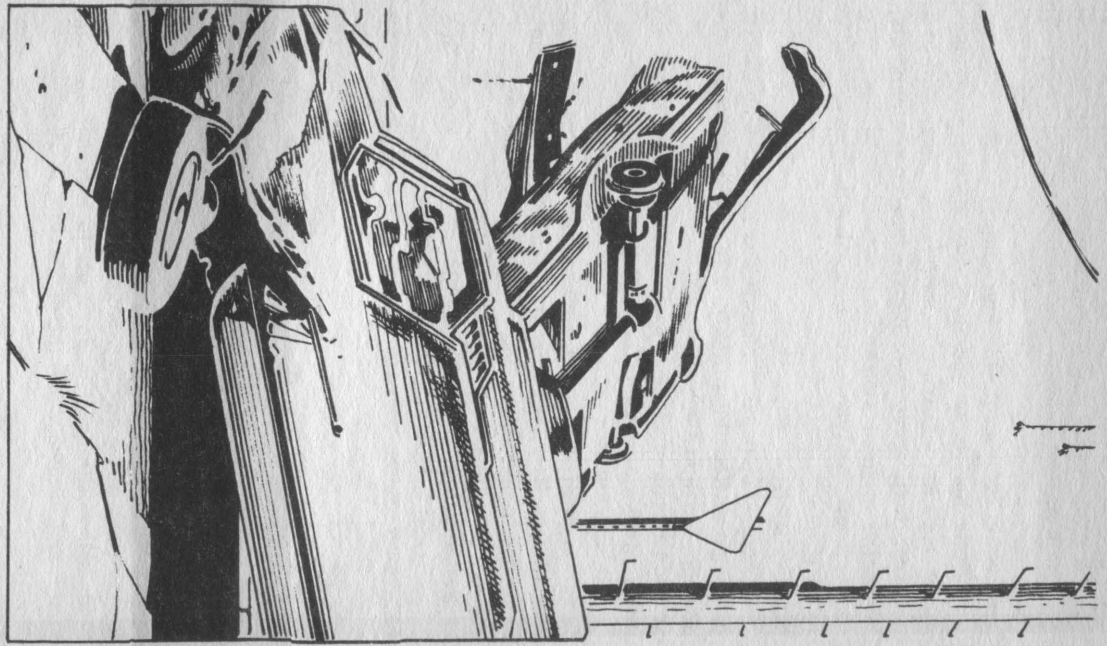
Then you notice brownish smoke leaking out of the passenger compartment and a faint smell of almonds — cyanide! You shout a warning to Jimmy and back off. The smoke begins to disperse, but then the car is ripped apart by a huge explosion!

You and Ransom are knocked to the ground. When you look up, the car is a burning hulk. There'll be no clues left in there.

"Let's get out of here. No point in messing with the cops," Ransom says. You agree — the police would only waste your time.

Mark off 1 hour for the chase and duel. Jimmy takes you back to the Lexington. Turn to 13.

73 You put your shoulder into the door once, twice, three times — and it forces open. You have just enough time to figure out what the box in the middle of the room is before it explodes, destroying the room and killing you. Your adventure is over.



74 Before you know it, you're on the streets. Ransom explains (if you bother to ask) that he hopes to become a pro autoduellist, and likes chasing cars through the streets for practice. He also doesn't care for people ganging up on other people four-to-one.

Despite his young age (he's 19), he's a pretty good driver. He's got a Driving skill of 3, a Gunnery skill of 1, and wears body armor (which gives him 3 more hit points), but carries no hand weapons.

His truck, the Wolverine, looks like this:

WOLVERINE

Pickup, 55 hit points. Defense Class 12; Handling Class 2.

Weapons: Recoilless rifle front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Twin linked machine-guns in turret — can fire in any direction (Combat Bonus 0, 1 die damage each, 3 damage boxes).

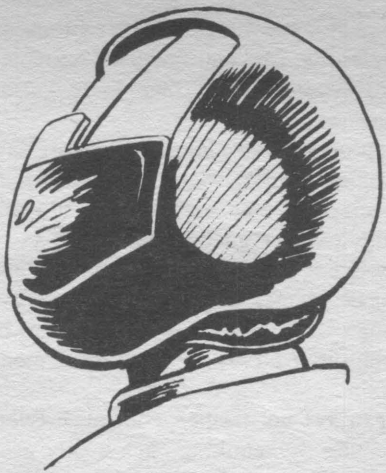
Power plant: Large (10 damage boxes).

Gadgets: Two targeting computers (Combat Bonus +1), one for the driver and one for the gunner.

Roll 1 die; on a 1–2, turn to 103; on a 3–6, turn to 385.

75 "Those hoods are small potatoes," you say. "What's important is keeping your employees alive."

Simpson turns on the bullhorn. "All right," he says. "You have my word. Leave the guard unharmed, and you can go." A few seconds later, three men, clumsily using the body of an unconscious security guard as a shield, scoot out the door and down an alley. Under orders, Simpson's men hold their positions. The three get to a corner, drop the guard, and disappear into the night. Turn to 195.



76 You stand on the far side of your car, and watch the black car go up in flames. You can hear police sirens — if you want to wait for them, turn to 343. If you want to leave now, mark off 1 hour and turn to 383.

77 "No, just wanted to see how mental defectives get ready for a duel," you say, and the crowd laughs. "So, how's it going, Eddie — rolled any drunks lately?"

Hernandez's face hardens, and nobody laughs. "If you've got the guts to take me on, without your electronic nanny to hide behind, I'm ready," he says. What will you do?

If you want to take him on, turn to 18.

If you want to back down, turn to 267.

If you just want to taunt him some more, turn to 51.

78 Your machine pistol is no match for an out-of-control duelling vehicle. You hit it a couple of times, even managing to damage one tire, but all too soon it runs you down. Your adventure is over.

79 "Yes, sir," the man says. He motions to one of the bodyguards, who puts down his weapon, and carries the robot back to your car. The man then asks you, "Do you want the industrialist alive?"

You almost choke, but manage to calmly say, "Perhaps he could still be useful."

"In that case," the man says, "we should administer the antidote to the drug we gave him."

In the best acting job of your life, you stay under control. "He will not be permanently harmed?" you ask.

"No, though he will remain weak for a few hours." The bodyguard returns from his chore, and the men start to get in their cars.

"There can be no further contact between us, you understand," you say, choking back a silly grin.

"Of course," the man says, and the cars speed away. Turn to 184.

80 You spring out of bed, throw open the door . . . and the security alarm goes off! "Great, *now* it works," you mutter as you key in the disarm code. There's no sign of anybody in the hall.

Within thirty seconds, however, a pair of security guards comes sprinting down the hall, guns drawn. After you explain what's happened (and convince them not to shoot you), they tell you to throw on a robe and not touch anything — they'll call the police.

One of the guards gives the room a once-over, and stops at the bed. "Geez, did you see this?" one guard asks the other. Then you look — there's a knife imbedded in the pillow, less than a foot from where your head had been!

Pinned to the pillow is a note: "Stop working with the RB–4, or the next knife won't miss." Turn to 168.

81 The guard goes down, but the gunfire has attracted lots of attention. Searchlights sweep the area, and dozens of security guards comb the place. Maybe you take a few with you; maybe not. Either way, the guards find you and shoot you down. Your adventure is over.

82 You're definitely operating on borrowed time — it's a miracle you haven't been caught already. There's no time to be subtle. You sneak up behind the guard, who is lost in his thoughts, pick up a convenient machine part, and take a swing.

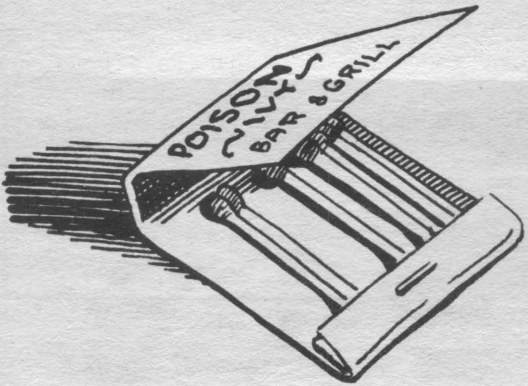
Roll against your Gunnery skill, with a +3 bonus. If you hit him, he crumples to the ground; turn to 113. If you miss, he spins to attack; turn to 349.

83 "Look, I don't much care for people who talk in riddles," the bouncer says. "Now either explain yourself or beat it."

If you want to tell him who you are and why you're here, turn to 283.

If you want to leave, turn to 320.

If you want to get tough, turn to 115.



84 "Well, I won't waste any more of your time," you say as you get up.

"Good luck Saturday," Bannon replies, and you feel he really means it.

Mark off 1 hour, turn back to 1, and choose again.

85 You wake up in a hospital room, a concerned Jimmy Ransom by your side. "Almost had 'em, but then you took that shot, and I had to get you to a hospital right away. Sorry, pal, I lost 'em."

You look at a clock on the wall — you've been out 4 hours! (Mark it off.) The doctor says you can go, but you should definitely take it easy.

All but 1 hit point of damage has been healed, and your combat and driving skills are reduced by 1 for the remainder of the adventure. Ransom has arranged for your car to be brought to the hospital. Go back to 1 and choose again.

86 "Just wait them out," you say. "They'll give up soon."

A minute or so passes, and a nervous voice yells from inside, "Well? How about it?" Simpson doesn't answer. Four police cars roll up to the standoff, lights flashing.

"The police are here now, too," Simpson says in the bullhorn. "Why don't you just give up?" You hear a shout of anger and a single gunshot, then the three burst from the doorway, guns blazing. A volley of police fire cuts them down. You rush into the garage, only to find the security guard dead.

For indecisiveness in a tight situation, your Prestige score drops by 1. Turn to 195.

87 You don't see very much else of interest before the door opens, and a young man walks in. He recognizes you immediately. "You've got a lot of nerve coming here," he says. "I think we should talk." Turn to 307.

88 You face Hernandez with your bare fists.

When a punch hits, roll 1 die. On a 1–3, there's no damage; on a 4–5, 1 hit of damage; on a 6, 2 hits of damage. Also, when a 6 is rolled, roll 1 more die: If another 6 is rolled, the person hit is knocked out immediately.

Add 1 to your Prestige score for bravery. If you win, turn to 199. If you are knocked out, turn to 308.

89 On second thought, maybe going under the stands isn't such a good idea — you head out the way you came. Mark off 30 minutes. You can still go watch the practice from trackside (164), or you can go back to 6 or 1 and choose again.

90 Sure, you're tired, but you perk right up when you see the sleek black sports car with no lights pull out behind you. What will you do?

If you want to try and outrun the mystery vehicle, turn to 326.

If you want to attack it, turn to 265.

If you want hail it on the CB, turn to 62.

If you want to wait and see what it will do, turn to 121.

91 Even though it's damaged, it seems a shame to just hand over the RB–4 after all the sacrifices made to protect it. On the other hand, they do have your best friend . . .

If you want to make the trade, turn to 36. If you want to attack the kidnappers when they appear, turn to 166.

92 The RB–4 isn't going to be much help to you in this fight, because it doesn't work very well. It will fire a second weapon each turn (and only at the same car you are shooting at), but with a Combat Bonus of –2. And after 8 turns, the thing will quit working altogether. If you are hit and the Special Damage Table indicates "Gunner," the RB–4 takes the damage; it has 2 hit points to start. Turn to 358.

93 You drive down Slaughter Lane, looking for the Poison Ivy Bar & Grill. Even though you grew up in Atlanta, you're not that familiar with this neighborhood — it wasn't that nice a place then, and it's gotten no better. Suddenly, you look up and notice a makeshift barricade of trash cans and barrels ahead — and a car in your rearview mirror! It's an ambush!

You have a quick choice to make. If you want to try to run the barricade, turn to 190. If you want to fight where you are, turn to 155.

94 Whoever contacted you must not have been the same person who made the call to the pits; you already know where you're supposed to meet the kidnappers. You can get there early and gain a tactical advantage.

You get a +2 Combat Bonus for the duration of the battle if you decide to fight it out right away. Turn back to 313.

95 The medical facilities provided by Simpson are like everything else he does — top of the line. In 2 hours' time (mark it off), you are completely healed. Turn back to 1, and choose again.

96 "I'll be right down," he says. "Don't touch anything. I'll have the police here in an instant." Simpson arrives from his top-floor suite in two minutes, the police in three. Turn to 168.

97 You flash your library card, too fast for the guard to get a good look. "Perkins, Georgia State Board of Health. I'm checking on a toxic fumes report filed by one of your workers."

Make a Prestige roll. If you make it, turn to 335. If you fail, turn to 112.

98 Only one interesting story — a profile of you. It's very flattering, and you use the "purchase" option on the computer line to make sure that some extra copies are sent to your mother.

Mark off 30 minutes, go back to 1, and choose again.

99 The pit area is a circus for hours. The security guard will live; the pit crew is rescued from the parts room, and tries to clean up. Every reporter at the track is trying to find out what happened.

Eventually Simpson shows up and holds an impromptu news conference outside, which lets the engineers get a good look at what's left of the RB–4. A technician shows the robot casing to the engineer in charge, and asks, "What's this mark? I don't remember seeing this before." The engineer turns white, and sprints over to Simpson. Turn to 337.

100 "I grow tired of your petty excuses," the voice on the phone says coldly. "We will find another way." The line goes dead, and you never hear from the kidnappers again.

You fight well in the afternoon duel, but the news is overshadowed by the discovery of John Simpson's body in an abandoned train yard. Your adventure is over.

101 You know the kidnappers' own Operations Code. You could use it to bluff them into giving up Simpson without a fight, if the opportunity presents itself. Turn back to 313.

102 Next to the public phone, there's a public computer terminal. You've got an idea. After logging on, you try to access a telephone number/address cross-reference file — you've learned a few things from Simpson in your time.

Make a Mechanic roll. If you make it, turn to 157. If you fail, turn to 239.

103 Ransom chuckles. "I've got them now," he says, and spins the wheel. The Wolverine turns a sharp corner, and down the street you see . . . nothing.

"Wait a minute," Jimmy says. "They *had* to have come this way . . . unless they . . . hmmm . . . yeah, they could have done that." He turns to you. "I'm sorry, pal, I lost 'em. Guess I'll just have to take you back to the hotel." Turn to 13.

104 The news hits you like a thunderbolt. "I don't believe it," you say.

"It's true," the crew chief says. "They called this morning, just a little while ago. They say they want the RB, and they'll give us back Mr. Simpson to get it. Whoever goes is to listen to a special radio frequency for instructions." Turn to 286.

105 The two Raveling cars are wiped out, their drivers either dead or run off into the night.

If you're still expecting reinforcements, turn to 340.

If you're not, you'll have to go into the dark, silent garage alone to root out the rest of Raveling's men — turn to 362.

106 You hear a single gunshot, and dive for the pavement . . . and then you realize the shot was not intended for anyone outside the car. The black car's power plant begins to sputter and spark. A self-destruct device! You don't have much time.

If you want to try and find what you can by checking out the car, turn to 38.

If you want to run to safety, turn to 76.

107 It's a fairly long walk under the stands and through narrow corridors to the elevators that lead to the observation boxes.

Roll 1 die. On a 1–3, turn to 143. On a 4–6, turn to 64.

108 You awaken sometime before sunup with a start. There's a shadowy figure standing over the bed! What will you do?

You can pretend to still be asleep (236).

You can shout for help (2).

Or you can try to surprise him with a punch (275).

109 "Who's there?" you shout, drawing your pistol. You hear footsteps moving away rapidly, then nothing.

If you want to advance carefully, turn to 19.

If you want to hold your ground, turn to 269.

If you want to turn around and leave, turn to 89.

110 Hernandez is barreling down on you at top speed. But he's damaged, too — his right front tire is barely hanging on to the rim! You take careful aim and fire.

Make an attack roll, but at –1 for the tire shot. If you hit, turn to 251. If you miss, turn to 127.

111 There's only one place you can think of to go — Simpson's suite on the top floor of the hotel. You tell him what happened. "I'm calling the police," he says, as he pours a cup of coffee. "Now, calm down, and we'll get to the bottom of this." Turn to 168.

112 "There's no Perkins on the approved list. I'm going to have to call upstairs on this one." If you want to continue the bluff, turn to 131. If you want to leave, turn to 3.

113 You scramble over the fence and head toward your car. Mark off 3 hours for your adventure. You know Raveling's plan. What will you do?

You can call Simpson and tell him what you've found out (139).

You can go over to the arena and try to stop Raveling yourself (243).

You can go back to the hotel to rest (177).

Or you can turn back to 1 and pick another activity.

114 The door to your pit is closed. "That's not John's style," you think to yourself. Maybe all the recent excitement has made him a little more cautious. Of course, caution is usually a good thing. You ease the door open slowly, and wait for your eyes to adjust to the darkness. Darkness?

Just then a shot rings out, and concrete chips fly from the new hole in the door jamb next to your head. You dive through the doorway and behind a bench, drawing your weapon and rolling as you go. Turn to 324.

115 "Where's Bannon?" you demand, starting to walk past the pair. One grabs your arm.

"What's it to you, pal?" he asks. You swing, but the experienced bouncer ducks easily. As the other man slips behind you and pins your arms, you think that these two have done this sort of thing before.

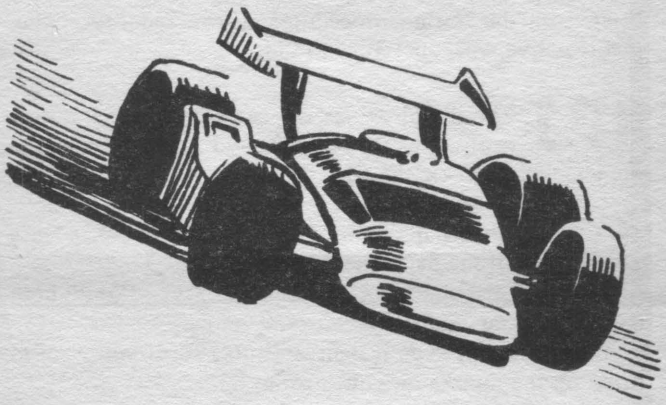
Then everything goes black. Turn to 174.

116 "I've had enough," Bannon says. "Goodbye." He motions with his hand, and suddenly both your arms are grabbed from behind.

If you want to fight, turn to 300. If you don't put up a struggle, turn to 210.

117 "Look, friend," you say, drawing yourself to full height and bluster. "I'm in a hurry. I have to pick up my mechanic and get back to the arena. I'm due to start shooting at things in less than 40 minutes, and I'd hate to have to start *here*." You manage your best, menacing smile.

Make a Prestige roll at +1. If you make it, turn to 47. If you fail, turn to 226.



118 You scramble to your feet and head for the doorway. You get through the door and just start to turn down the hall when the bomb goes off. The doorway partially shields you, though.

Roll 2 dice and subtract 1 from the total — that's how much damage you take.

If you are knocked unconscious, turn to 394.

If you are wounded or take no damage, turn to 192.

If you are killed, your adventure is over.

119 The last Raveling car skids to a stop, and the occupants surrender. "Bring them with us," Simpson says. "We might be able to find out something."

You get out, open the rear hatch of the wrecked car, and pull out the stolen robot. "Back to the pits," you yell, "and drinks are on me!" Turn to 160.

120 You get to the pits, and most of the faces are worried ones. "I finally had to pull RB–4 off the suspension recalibration," the pit chief tells you. "He was making a real mess. It'll take Lou and Sarah three hours just to get it back to where it was before he started. I'm just now moving on to the security testing." You were briefed on the testing procedures — the security testing involves live weapons! Turn to 280.

121 The lightless sports car closes range, then opens fire. Turn to 265 and fight it out, but give the attacking vehicle the first shot.

122 "Just hanging around," you say. "So, what's all the excitement about?"

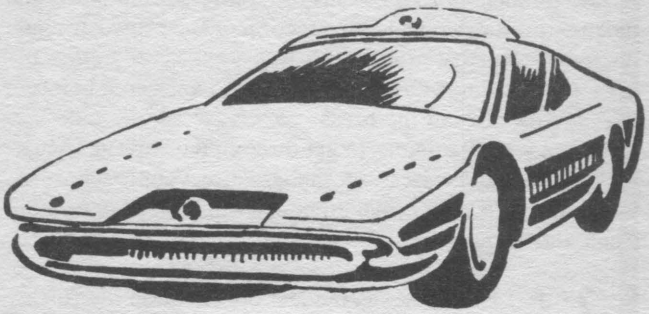
"It's you and that robot," Hernandez says. "You'll both be history come Saturday."

If you want to keep it light, turn to 290; if you want to bring up the attacks on you, turn to 63.

123 It's a long conversation — lots of whispers and long pauses while you wait for competing reporters to get out of earshot — but you finally get to the end.

"You've done everything I would've done, so far," Wanda Sue says. "But I'm a sportswriter now — I haven't covered the crime beat in seven years. What's more, I'm stuck here at the arena covering the Classic all weekend, so I can't do very much digging. But I'll keep my ears open. Be sure to check back with me when it's all over — this is a great story, and I can make you famous!"

Mark off 1 hour, turn back to 6 or 1, and choose again.



124 "No one on my crew would do that," Johnstone says. "It must be some sort of sabotage." A track official approaches you both, and Johnstone repeats his story.

"It's an elaborate job," the official says. "All the support posts on the outer rail were sawed nearly through — that guardrail would have given way if a baby buggy hit it. Do you have any idea who would go to all this trouble?" Unfortunately, that's exactly the problem — you still don't have any idea who's behind all this.

Mark off 1 hour, turn back to 6 or 1, and choose again.

125 Simpson smiles weakly from the hospital bed. "Hi," he says. "They want to keep me around for a while — I guess that's OK, since I don't feel much like going anywhere, anyway. Besides, I can watch you and Robbie on TV."

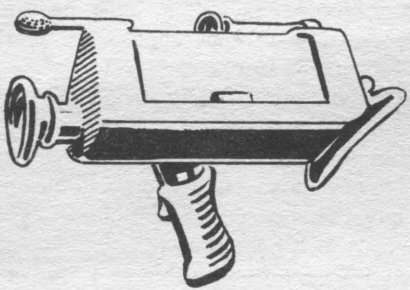
If you gave the kidnappers a robot with a special serial number on it, add 237 to that number and turn to that paragraph.

If you gave the kidnappers a robot with no special serial number on it (or if you still don't know anything about a number), turn to 332.

126 You say in a loud voice, "Can I talk to someone, please?" As dozens of reporters turn, and — in unison — grab video and voice recorders and crowd around you, you realize that perhaps this was not the best approach, No one asks a single question you haven't answered before, but that's the way of the press.

It takes you 30 minutes to get through the barrage (mark it off). If you still want to try the less direct approach, turn to 231. If you'd rather give up in disgust, turn back to 6 or 1, and choose again.

127 If Hernandez is the last opponent on the track, turn to 387. If not, roll 1 die. On a 1–3, turn to 387. On a 4–6, turn to 67.



CAR WARS®

Adventure Gamebook Record Sheet

Name _____

Driving skill _____ Prestige _____

Gunnery skill _____ Initial Wealth _____

Mechanic skill _____ Defense Class 9

Possessions: Hit Points: 9

IMPROVED BODY ARMOR (6 HIT POINTS)

MACHINE PISTOL

DERRINGER

Money:

Car Name SIMPSON SPECIAL Hit Points 50

Defense Class 11 Handling Class 3

	Weapon	Direction	Combat Bonus	# Dice Damage	Damage Boxes
1.	VULCAN MG	TURRET	+1	2	☐☐☐
2.	ROCKET LAUNCHER	FRONT	-1	2	☐☐
3.					
4.					
5.					
6.					

Power Plant 11 H.P. ☐☐☐☐☐☐☐☐☐☐☐

Gadgets: Cargo:

+1 TARGETING COMPUTER

Control Roll = Driving skill + Handling Class _____

Attack Roll = 2 Dice + Combat Bonus

Combat Bonus = Gunnery skill + Weapon Bonus + Targeting Computer Bonus

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128 The whole day since you arrived in Atlanta has been an endless procession of interviews and video sessions. The combination of "hometown duellist returns" and "revolutionary new gadget" has been too much for the press to ignore.

Your fellow duellists have kept their distance — there's some jealousy, to be sure, but you also sense a certain amount of fear about the new RB–4. What kind of edge will it give you Saturday? And how many gunners and mechanics will it put out of work? You don't have any easy answers.

Your duelling vehicle is the Simpson Special. Built specially for Dueltrack events, it is designed more for handling and speed than heavy combat — but it can take care of itself in most scraps. A complete record sheet for the Simpson Special is on the opposite page. It usually stays in the pit area in the critical last days before a duel, but it's *your* car — you can take it anywhere you want. In addition, you carry the following personal equipment:

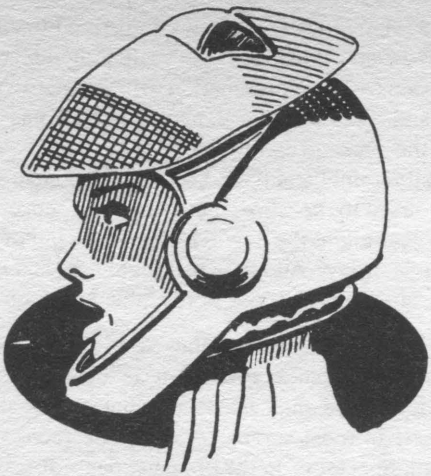
Machine pistol (Combat Bonus 0, does 2 hits damage to people, 1 hit to vehicles; worth $250).

Improved body armor (gives you 6 extra hit points, and raises your character's Defense Class from 9 to 10; worth $1,500).

Derringer (easily concealed up your sleeve, Combat Bonus 0, does 1 or 2 hits damage to people — roll 1 die: on a 1–4, 1 hit, on a 5–6, two hits; no damage to vehicles; worth $100).

It's been a long day, and there's still two long days before the duel. Turn to 55.

129 "I don't know how much more we can do," the officer says. "We'll definitely keep in touch, though. Make sure we can reach you if we have any more questions." Turn to 254.



130 If you're in the Simpson Special, read no further and turn to 316. Otherwise, the guard asks who you want to see and if you have an appointment.

If you want to make something up, turn to 97.

If you want to slip the guard a $50 bill with your request, turn to 187.

131 "Please come in," the guard says, and the gate opens and the tire traps retract. As you round the first corner of your "walking tour" of the plant, you feel a gun in your back as other quick hands relieve you of your weapons.

"Perkins? State Board of Health? Don't make me laugh," says a security guard with captain's stripes. "Let's find out who you really are." You're hustled off to a holding cell.

Would Raveling have you killed? Can he afford to let you live? You ponder these interesting questions for quite a while. In the end, it doesn't really matter, because you're held over the weekend. Your adventure is over.

132 The only thing of interest to you is a story about the RB–4. It starts out talking about the news conference, then reports various reactions. Only two responses seem interesting.

The first quotes an "anonymous spokesman" for an organization called the Gunner's Auxiliary, a small-time, pseudo-labor union better known for its parties than its politics. "This robot is an evil thing," the spokesman says, "designed to take jobs away from hard-working Americans in a time of economic turmoil. It must be stopped."

The other reaction is from a duellist named Hernandez; you've run into him once or twice before, and he seems to have a genuine dislike for you. You also remember that he's in your heat on Saturday. In the article, he calls you "a coward, a disgrace." He says that you have been "hiding behind Simpson" your entire career, and that your work with the RB–4 is another example of your cowardice.

Turn to 257.

133 The pit chief explains things to Simpson, then hands the phone to you.

"Normally, I'd go straight to the police with this," Simpson says. "But it would be tough explaining just how you got your information. Besides, I've got some ideas on how to get Robbie back. Check with you later.

"Oh, one more thing," he adds. "I think Raveling had some help. This isn't over yet. Keep digging on your other leads, OK? We're going to get them *all* when this is over, and make them pay."

You turn your attention back to tomorrow's duel, and consider the possibility of not being able to use the RB–4.

Mark off 3 hours as you pitch in to get the Simpson Special in fighting trim. You can turn back to 6, or turn back to 1, and choose again.

134 You know you've got a worthless copy of a robot, but *they* don't know that . . . A devious plan begins to form in your mind. "All right, I'll be there," you say.

This phone call took no time at all. You've got an hour to make your plans. You also have to check in at the arena and get ready — turn to 227.

135 A few kids call out your name — you've been recognized by some autoduelling fans! In what seems like an instant there are thirty kids surrounding you and your car. There's no graceful escape. You take some time to answer a few adoring questions and sign a few autographs.

Mark off 30 more minutes for the delay, and turn to 162.

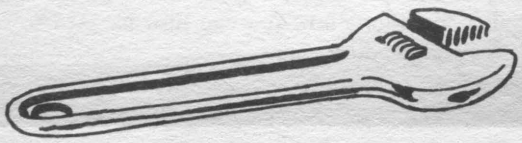
136 You're pretty good at this stuff! If you ever give up autoduelling, you could always turn to white-collar crime as a career. The phone number you have has been installed as a temporary line at the Lexington Hotel, Suite 310. The line is listed under "New World Imports" — obviously a front. The file also shows that extra anti-wiretap security was paid for and installed.

It's been a good bit of hacking; mark off 30 minutes. You disconnect from the terminal and think of your next move.

If you want to go to the Lexington, turn to 31.

If you'd rather abandon the chase, you can turn back to 1 and choose again.

If you do that, you can still check out the Lexington later; when you do, turn to 252 (write that number down).



137 This is ridiculous. Thwarted by a stupid desk clerk. Well, maybe these guys aren't that important anyway. Mark off 30 minutes for getting the runaround, go back to 1, and choose again.

138 You find some half-charred pieces of paper in the wastebasket. One of them still has some words you can make out: "Operation Code — 101 Dalmatians."

Write this down. If you want to continue your search, turn to 372. If you want to quit, turn to 242.

139 You try to call Simpson to warn him of Raveling's plan and to get some help down to the pits.

Roll 1 die: On a 1–4, turn to 212; on a 5–6, turn to 37.

140 You're so tired, you don't even notice the sleek sports car slip behind you with no lights on . . . at least, you don't notice it until it starts firing at you! Turn to 265 and fight, but the attacking car gets two shots before you can return fire.

141 "Thanks," you murmur, remembering just how foul Road Hog beer is. "*What's the bull* about?" you ask, trying to figure out what they're up to.

"That damn robot," one of them says. "As soon as this party wraps up, we'll do something about it, that's for sure." The guy looks like he can barely walk, much less "do something about it." Turn to 327.

142 Hernandez turns away to answer another question, and you take a few glances at his car. You notice he's using a UB–317 rear transaxle — and you know that while the UB–317 offers good stability for heavy firepower, it makes certain maneuvers very difficult to execute.

Write down "UB–317" and save it for future reference. Turn to 230.

143 As you walk under the stands, you see what seems to be a shadow behind the pillar ahead. The light's not that good, though, and if it *is* an ambush, you may not want to tip off that you know. What will you do?

If you want to stop where you are and call out, turn to 109.

If you want to walk on ahead, but with your weapon ready, turn to 248.

If you want to turn around and leave, turn to 89.

144 You wander toward the back and see four men sitting around a beat-up card table. There are enough Road Hog beer empties to melt down and make a subcompact. You knock on the doorjamb, and they turn toward you.

"Hey, friend," one says, "Join the party! Three days and going strong." He looks around, slightly confused. "There used to be more people here . . ." he says, voice trailing off. His face lights up with an idea. "Wanna beer?"

If you want to be sociable, turn to 141. If you want to get to the heart of the matter, turn to 197.

145 It doesn't take long to find a few old chums who are willing to talk, but information is scarce. Everybody seems to know you're in some kind of trouble, but even the ones that want to help don't know much. The rest are either enjoying your troubles (whoever said autoduellists were one big fraternity has never driven in the arena for big money), or are afraid to talk to you, believing your bad luck will rub off. The conversation is, for the most part, pleasant, but there's no information to be found.

Mark off 1 hour, turn back to 6 or 1, and choose again.

146 It's amazing how much power those mechanics can wring from a racing engine. The roads are much too rough for this kind of driving in a delicate track machine, though.

The car takes 5 points of damage from assorted potholes and road trash. If this cripples your car, your adventure is over. If not, turn to 40.

147 "There's something you need to know," you start, as everyone — duellists, officials, and press — turns to you. "I'm not going to use the RB–4 this afternoon. I can't . . ."

The room explodes in noise as well over 40 reporters fight for the available phones, and the losers head for the door and some other way to file this breaking story. Finally, order is restored.

"I can't go into detail right now," you say, "but there'll be plenty to say after the event."

Eddie Hernandez, one of the other duellists in the heat, sneers at you. "Doesn't matter," he says, "you're history anyway." Turn to 333.

148 You flip on the light — and there's a knife imbedded in the pillow next to you, not six inches from where your head had been! Turn to 186.

149 Which car will you take? You can take the Simpson Special — after all, it *is* a duelling car, and it's fast and hard to hit — but it also has some drawbacks. For one, it is about as anonymous as a neon sign. Everyone will know who you are. For another, the last two days leading up to a duel are ones of endless tinkering to make sure the machine is running just right — taking it out on the street not only cuts into that time, but you could run into problems that can't be fixed in time for you to be at your best come Saturday.

Fortunately, you have an option. You can use your personal car, the Orion. It's a tough, all-purpose vehicle, and it's anonymous:

ORION

Luxury car, 65 hit points. Defense Class 12; Handling Class 3.

Weapons: Vulcan machine-gun in turret — will fire in any direction (Combat Bonus +1, 2 dice damage, 3 damage boxes).

Recoilless rifle front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Machine-gun rear (Combat Bonus 0, 1 die damage, 3 damage boxes).

Power plant: Super (12 damage boxes).

Gadgets: targeting computer for driver (Combat Bonus +1).

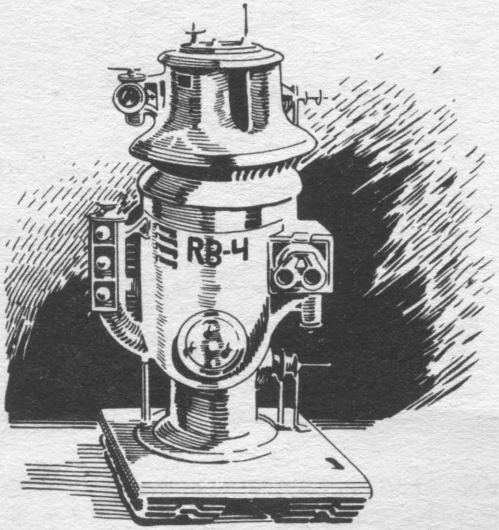
You can take either vehicle now. Any time you go back to the arena, you can switch vehicles. Just make sure you remember which vehicle you're in, because at times it could make a difference. Any time you visit your own pit, you can also get a new set of improved body armor and complete ammo reloads for your vehicle, at no cost. This also takes no time. Turn to 1.

150 You say, "Look, I'm just a field inspector. I can't help it if the office in Albany screwed up the paperwork. Get Dubai down here, and I'll straighten this out."

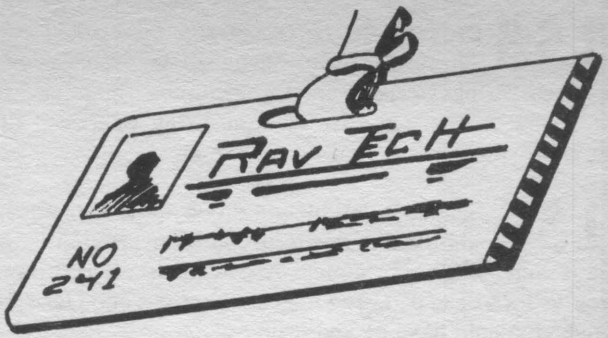
Roll against your Prestige. If you make it, turn to 348. If you fail, turn to 131.

151 Everything's quiet as you slip back toward the fence. As you approach the area where you overrode the sensor, you stop — there's a security guard taking a break! Nothing is easy, you mutter to yourself.

If you've got a RavTech ID, turn to 188. If you don't, turn to 82.



152 You decide to see if the local police have any new information. If you know anything about a bank access card, multiply the number on the card by two and turn to that paragraph number. Otherwise, turn to 278.



153 If you don't know anything about any serial number, turn to 114.

If you know for a fact that the RB–4 has a special serial number stamped on it, and you're the only one who knows it, turn to that number.

If you know that the RB–4 has a special serial number stamped on it, and you told Simpson or was with Simpson when it was discovered, add 100 to the number and turn to that paragraph.

If you know for a fact that the RB–4 has no number stamped on it, turn to 189.

154 If you don't know anything about a special serial number on the robot, turn to 223.

If the robot you have has a special serial number stamped on it and is unharmed, divide that number by two and turn to that paragraph.

If the robot has a special serial number on it and has been destroyed, multiply that number by 3 and turn to that paragraph.

If the robot you have does not have a special serial number stamped on it and is unharmed, turn to 298.

If the robot does not have a special serial number stamped on it and is damaged or destroyed, turn to 282.

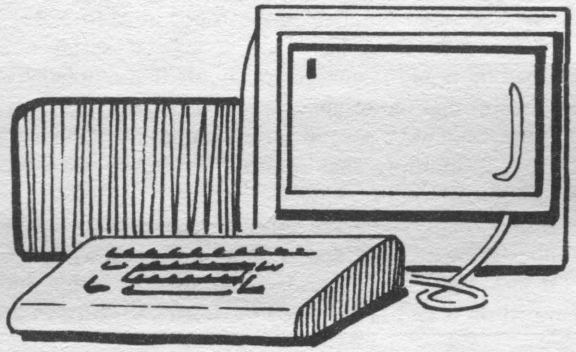
155 Between the barricade and the parked cars, you're completely hemmed in. You can only use rear-firing weapons in the upcoming fight, and the attacking car can only use its front-firing weapons. Turn to 29.

156 Bannon's definitely a crook — he's practically admitted as much in your conversation — but he is convincing and rational. And without any real proof, you've hit a dead end. The matchbook was a good lead, but anybody could have picked it up.

Bannon turns out to be a knowledgeable autoduelling fan, though. He buys you a drink, and you have a pleasant chat. Mark off 1 hour, turn back to 1, and choose again.

157 Bingo! You're in the file . . . Great. According to this list, that number is assigned to a "temporary line," which is a phone line installed in hotel suites, conventions, construction sites, and the like, for limited periods of time. It's the one kind of line not listed in this file. You'll have to "hack" your way into *another* file to get the information.

Make another Mechanic roll. If you make it, turn to 136. If you fail, turn to 239.



158 "Ah understand exactly what you mean, suh," the clerk drawls at you. "Mr. Romanov's party is in Suite 310." You thank him, and head for the elevators. Turn to 310.

159 Make another Mechanic roll. If you make it, turn to 59. If you fail, turn to 34.

160 You look at your prizes — an unharmed RB–4, a bad copy with Raveling's signature mark on it (though the police will take that away as evidence), and a handful of captured goons who are more than willing to talk to the police.

You ask one of the officers which goon delivered the knife to your hotel room Wednesday night, and he says, "I was going to ask you about that. None of these guys are saying anything about it, which is real strange, seeing as they're talking about *everything* else — even some things we didn't know about.

"That one on the end there," the officer says, nodding at one of them, "he's Raveling's chief in charge of these little extracurricular activities, and he says they had nothing to do with that fracas in your room. They could all be lying, of course, but I can't imagine why they would. I think our knife man is with someone else."

You tell Simpson what you've found out, and he says, "I guess our work isn't over yet. Keep digging." Mark off 3 hours for this part of the adventure, turn back to 1, and choose again.

161 Up ahead, there's a tight turn into a narrow alley. If you can make the turn, you might just lose this guy for good! You jerk the wheel violently to the left.

Make a Control Roll. If you make it, turn to 244. If you fail, turn to 229.

162 You park just down the street from the Poison Ivy. As you walk toward the door, you size up the situation. There are two big guys just inside the door — are they bouncers? Bodyguards? Bannon enforcers? Maybe all three . . .

If you decide to fight your way in, turn to 115. If you'd prefer to talk, turn to 299.

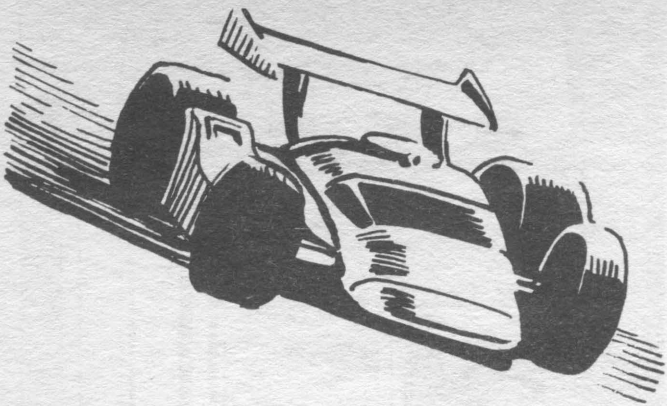
163 Like most pro duellists, Eddie Hernandez is easy to find. His pit is a bustle of activity, full of mechanics, reporters, salesmen, and general hangers-on. If you want to try and slip in unnoticed, turn to 355. If you don't care who sees you, turn to 230.

164 No one in his right mind would be trackside during an actual duel (except the well-protected emergency personnel), but during practice, there are plenty of people getting a closer look.

If you want to try to ask some questions, turn to 232. If you're content to watch, turn to 342.

165 It was the best strategy, under the circumstances — but the car was coming too fast for you to time your jump correctly. Your adventure is over.

Poison Ivy
BAR & GRILL
41



166 As soon as you see the kidnappers' vehicles, you attack. Here are their stats:

KIDNAPPER #1

Luxury, 70 hit points. Defense Class 12; Handling Class 1.

Weapons: Laser in turret — can fire in any direction (Combat Bonus +1, 3 dice damage, 2 damage boxes).

Recoilless rifle front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Six heavy rockets — 3 linked pairs, one pair each left, right, and back (Combat Bonus -1, 3 dice damage each, 2 damage boxes each).

Power plant: Super (12 damage boxes).

Gadgets: Two hi-res targeting computers (Combat Bonus +2), one each for driver and gunner.

The driver is a Driver-2, Gunner-2, and wears improved body armor (which provides 6 extra hit points). The gunner is a Gunner-3, and wears regular body armor (which provides 3 extra hit points). There are three other passengers inside, the two ringleaders and Simpson. None of these three wears body armor or is armed.

KIDNAPPER #2

Luxury, 60 hit points. Defense Class 13; Handling Class 3.

Weapon: Two linked lasers front (Combat Bonus +1, 3 dice damage each, 2 damage boxes each).

Power plant: Large (10 damage boxes).

The driver is a Driver–2, and wears regular body armor (which provides 3 extra hit points). The gunner is a Gunner–3, and wears improved body armor (which provides 6 extra hit points).

As the battle progresses, keep track of the number of turns it takes.

If the two kidnappers' vehicles are taken out in 10 turns or less, turn to 352.

If you win, but it takes longer than 10 turns, turn to 345.

If you are knocked unconscious or killed, or your car is taken out, your adventure is over.

167 Hernandez tries to finish you off, but another duellist more concerned with fair play cuts him off long enough for the emergency workers to get you to safety. Turn to 217.

168 The police take your statement, and check the knife and note thoroughly. The knife is a common type, and there are no fingerprints (other than yours, if you touched it). There is nothing special about the note, either.

One of the policemen is impressed after looking at the security system. "Whoever did this had some very fancy tools. These systems are tough to override, especially without leaving any traces."

(If you were wounded, medical care is administered now, and you are fully recovered.)

If you have anything else to show the police, turn to 388. Otherwise, turn to 129.

169 You've picked up a few things from hanging around John Simpson — one of them is a fair working knowledge of electronics. You note with some satisfaction that the sound/motion sensors attached to the fence are a Simpson model. You've picked a good spot; it's dark, and there's no one in sight.

If you want to try and disarm the sensors and go over the fence, make a Mechanic roll at +2. If you make it, turn to 359. If you fail, turn to 216.

If you're having second thoughts, you can always turn back to 1 and pick another lead to follow — but mark off 1 hour.

170 "What do we do?" the crew chief asks.

You walk over to the RB and point out the tiny 'R-120' stamped on the casing. "Raveling's mark," you explain. "He switched robots on us. But whoever's kidnapped John doesn't know that. Just load it in the car and let me go." Turn to 292.

171 If it's Thursday night, turn to 277. If it's Friday night, turn to 5.

172 "No," you say, "Tell them to keep their money. Or better yet, pick a charity around here and give it to them."

"That's a lot of scratch, friend," the detective says in a soft voice. "But I'll do it. Tell you what. Your radio's police-compatible, right? If you run into any more trouble, get on channel 12 and request a code 29. That's our "officer down" code — nothing brings the big guns out quicker. But don't abuse it — or they'll have your backside *and* mine in a sling."

Write down the radio information, and turn to 221.

173 As you reach out to drag the security guard to safety, the robot spins and fires! It gets off two shots with its shotgun (Combat Bonus 0, 2 hits damage), but the first one is at a -2 because of its fast movements.

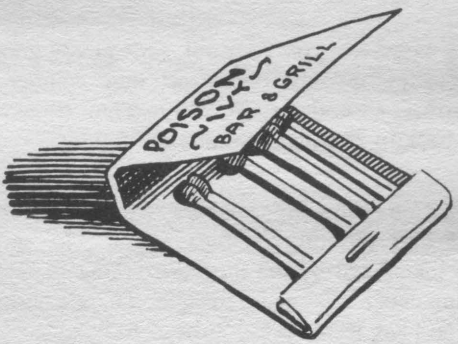
If you are killed or knocked unconscious, your adventure is over. If you live, turn to 279.

174 You wake up — sort of — feeling hands in your pockets. You sit up with a start, and watch a couple of scared winos run away. You think about chasing them, but think again when your head does an imitation of a church bell.

Slowly, you get up and look around. You're in an alley behind a row of buildings; the only thing here other than you is garbage and rats. You still have your equipment and money, but you definitely made the wrong impression at the Poison Ivy.

You check your watch — mark off 3 hours for your unscheduled nap. Also, your Gunner skill and Driving skill are reduced by 1 for the remainder of the adventure.

If you want to go back to the Poison Ivy and try another tack, turn to 338. If not, you get your bearings, walk back to your car, and think about your next move. Turn back to 1 and choose again.



175 You're not quite sure what you were expecting, but it certainly wasn't that! You quickly hang up the phone. You can guess who Vasily is, but who was the person who answered the phone? You'll never really know . . . unless you call back.

If you want to call the number again, turn to 225. If you'd rather not, turn back to 1 and choose again. Mark off no time, as the phone call didn't take long enough to matter.

176 Since you've never liked being in the same company with bombs, you head out the door and back down the hall toward the elevators. Turn to 302.

177 It's been a long day, and you feel beat. If it's Thursday night, turn to 305. If it's Friday night, turn to 48.

178 "I told him the thing was in pieces from the troubles yesterday," the chief mechanic says, "and he said that we should bring the plans and the parts, and that would do."

"Load 'em up in my car, and I'll make the trade," you say. Turn to 292.

179 Whoever's on your tail, he's plenty good. The alley quickly opens up into another wide, deserted street, so both of you can use any weapons you wish. Go back to 265 and continue the fight.

180 One of the Simpson cars skids out of control — into the other Simpson car! No additional damage is taken, but by the time everything is untangled, the Raveling cars are nowhere in sight. There's nothing left to do but go back to the pit — turn to 61.

181 "First of all, this has all got to be off the record, at least until I get to the bottom of this," you say.

"That doesn't do me much good," Brody says. "I'll tell you what — I'll go off the record with you, if I can have an exclusive on the story when it's over." That's fair, you think. Turn to 268.

182 The attacker has a Combat Bonus of 1 and a blackjack but no body armor. You, of course, have your machine pistol.

When the blackjack hits, roll 1 die. On a 1–3, it does 1 hit of damage. On a 4–6, it does 2 hits. Also, if a 6 is rolled, roll again. On another 5 or 6, the victim is knocked unconscious.

If you are knocked unconscious or killed, your adventure is over. If you defeat your attacker, turn to 52.

183 It's a real dilemma — do you trade the robot you've worked so hard to protect, or do you risk Simpson's life in a rescue attempt? If you want to make the trade, turn to 36. If you want to attack the kidnappers, turn to 202.

184 The two cars speed away, leaving you holding a slowly recovering Simpson. "What's happening?" he asks. You explain how you just fooled the kidnappers, and he manages a smile.

"We'd better hurry to the arena, then," he mumbles. "Don't want to be late." Turn to 53.

185 You keep running — a pedestrian is no match for an armored car! The bunker is only a few steps away . . . If Hernandez's is the last car still on the track, turn to 387. If not, turn to 67.

186 The knife is pinning a sheet of paper to the pillow. There's a message on it, printed in block letters: "Stop working with the RB–4, or the next knife won't miss."

If you want to check the room more thoroughly, turn to 68.

If you want to call the police, turn to 168.

If you just want to get out of that spooky room, turn to 111.

187 The guard pockets the $50 and says, "Thank you, sir. I admire someone who recognizes the plight of underpaid security guards everywhere. You were saying?" Turn to 97.

188 Time to bluff. "Hey, buddy, what do you think you're doing back here?" The security guard takes one look at your ID, guiltily stamps out his cigarette, and snaps to attention. "Didn't you hear the report of infiltrators? Why aren't you in your own sector? Get out of here before I have you bounced out of here."

The guard shuffles off in a hurry, not even looking at your face. Turn to 113.

189 The RB–4 is still the center of attention. You notice that security's beefed up after last night's excitement, but the atmosphere is relaxed, almost jubilant.

The puzzle pieces don't quite fit right for you, though. If Raveling was going to switch the robots, why warn you to stay away? That's the last thing he'd want; a public test, with glorious failure and humiliation, would be the final touch. There must be another angle.

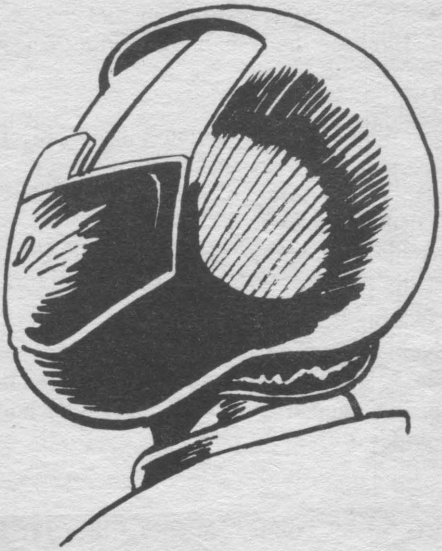
There's lots of work to do, too, though — mark off 3 hours as you consult with the pit crew on last-minute technical adjustments. You can turn back to 6 and pick again, or turn back to 1 and pick again.

190 You gun the engine and lurch forward, bracing for the impact. The hit nearly shakes out your fillings — some of those barrels were filled with dirt and water! Your car takes 10 hits of damage. But you're out in the open now — you can use any weapon in the upcoming fight. Turn to 29.

191 "I found this number in a car that just tried to kill me," you start. "And I want to know what's going on." Before you can get to the part about finding out who's responsible and challenging that person to an honorable duel, the line goes dead. You call back, but there is no answer.

If you want to try to find out more about the phone number, turn to 102. If you'd rather do something *else*, *turn* back to 1 and choose again. Mark off no time; the phone call didn't take long enough to matter.

192 You pick yourself up, very slowly. It's hard to pinpoint just what part of your body hurts the most — you feel like one big bruise. There's nothing left in the hole that used to be Suite 310 that can be of any use to your investigation, and you don't want to get bogged down with the police. Mark off 1 hour, turn back to 1, and choose again.



193 Eating is hardly romantic, but it's necessary if you're going to stay at your best. You must visit this paragraph once on Thursday, three times on Friday, and once on Saturday before the conclusion of this adventure. And the stops to eat must be at reasonable times — for example, you can't eat at 11 a.m., 11:30 a.m., and 12 noon, and have it count as your three meals of the day. Play fair.

For each meal, mark off 30 minutes of time, turn back to 1, and choose again.

194 You wait, and wait, and wait . . . Then you see three people carrying something heavy under a tarp toward one of the cars and loading it in the back. It must be the RB–4.

Just when you think you'll have to take them on alone anyway, you recognize Simpson's car — with one other — turning the corner you're parked at and heading toward the pit. You switch your lights on to bright and charge. Time to fight it out. Here are the stats on the Simpson vehicles:

SIMPSON #1

Mid-size, 40 hit points. Defense Class 13; Handling Class 3.

Weapons: Laser front (Combat Bonus +1, 3 dice damage, 2 damage boxes).

Two machine-guns, one each right and left (Combat Bonus 0, 1 die damage, 3 damage boxes).

Power plant: Medium (8 damage boxes)

The driver is John Simpson. He is a Driver–1, and wears improved body armor (which provides 6 extra hit points). The gunner is a Gunner–2, and wears regular body armor (which provides 3 extra hit points).

SIMPSON #2

Compact, 30 hit points, Defense Class 12; Handling Class 3.

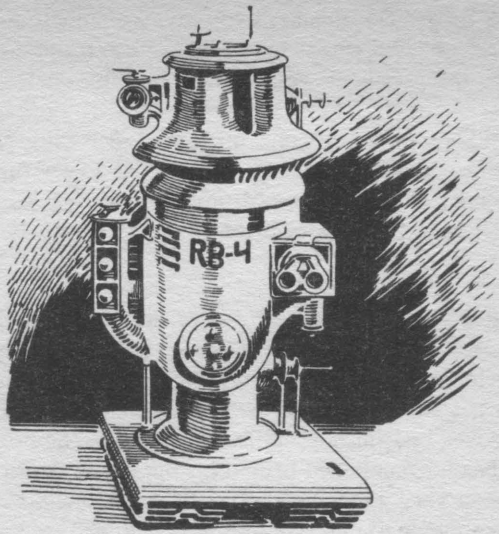
Weapons: Twin machine-guns front (Combat Bonus 0, 1 die damage each, 3 damage boxes each).

Power plant: Small (5 damage boxes).

Gadgets: Targeting computer (Combat Bonus +1).

The driver is the only crewman in this vehicle. He is a Driver–1, Gunner–1, and wears body armor (which provides 3 extra hit points).

Turn to 228 and fight it out with the two cars listed there, fully occupied.



195 Time to assess the situation. The duelling equipment seems unhurt, as does the RB–4. You've also got the Raveling copy, but the police want that for evidence.

Simpson looks at you. "Good work, considering the circumstances," he says, "but I think there's more to this than we know now. Raveling had to have some help, or someone who put him up to it. I want you to keep digging. I'm going to make sure he pays."

Mark off 3 hours for all the excitement, turn back to 1, and choose again.

196 You drive away, the lifeless wreck fading in your rearview display. Who was in the car? What did he or she want (other than your death, of course)? You'll never know, now. Just chalk it up to random crazies of the road.

Mark off 1 hour for the duel, and turn to 383.

197 "No, thanks," you say, remembering just how foul Road Hog beer is. "I'm trying to find out some things about your group and the new Simpson RB–4."

"I know who *you* are," one of the men says, getting up shakily. "You're . . . you're . . ." He never finishes his sentence, but collapses drunkenly on the card table, smashing it. The other three laugh uproariously. Turn to 327.

198 As instructed, you've driven to an abandoned train yard. Parked in the open doorway of Warehouse 94 are two cars. As soon as you're in sight, five men get out of the cars — two in business suits, two in improved body armor with laser rifles, and Simpson. Simpson has his hands tied behind his back, and doesn't appear to be in very good shape. One of the business-suited men has a shotgun to the back of Simpson's head, so as much as it galls you, an attack would be foolish now.

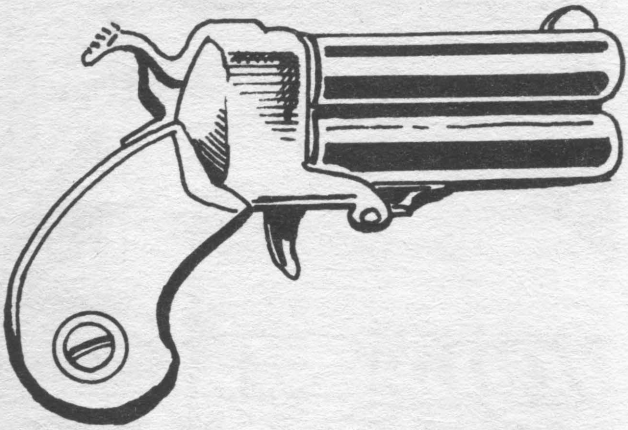
None of the five got out of the driver's door of either luxury car; as their turrets track you, you realize that there are more people in the cars. It's a good thing you didn't plan to fight them. You park but leave the motor running.

As you walk toward the group, carrying the goods, the leader (the one not brandishing a gun) says in a thick accent, "Put it in the trunk, friend." Four guns track you as you walk around to the back of one of the luxuries and lay the robot into the open trunk. As you walk around to the front, the trunk closes automatically.

"Very good," the leader says. "My government appreciates it." Turn to 233.

199 It wasn't pretty, but it was effective. As Hernandez is dragged off by some attendants, you pick up your personal effects and leave. Word spreads quickly, and you get the "thumbs up" sign from quite a few in the pits — Hernandez is far from popular. Unfortunately, you found out nothing conclusive that would link him to your troubles.

Add 1 to your Prestige. Mark off 1 hour, turn back to 1, and choose again.



200 You get a shot off (roll to hit and roll for damage, if any) before Hernandez's swing smashes the gun from your hand and sends it skipping across the floor.

You lose 1 point of Prestige for shooting a man who has no gun. Despite the shot, he keeps coming.

If you want to fight him with your bare fists, turn to 88. If you want to look for a weapon like his, turn to 288.

201 You tell her the whole story, starting with the attack in your hotel room Wednesday night.

"Well, you've rounded up the usual suspects, all right," she says. "But I'm just a sportswriter. I haven't worked the crime beat in seven years. I'll do some digging of my own, but I'm supposed to be at the arena all weekend for the Classic. If you get to the bottom of this, let me know — this is a great story, and I can make you famous!"

Mark off 30 minutes, turn back to 6 or 1, and choose again.

202 You attack the kidnappers as soon as you see them.

Turn to 166 and fight it out, with the following additions: The RB–4 will act as a gunner in your vehicle, firing a second weapon system of your choice — however, it doesn't work very well, firing with a Combat Bonus of –2! And after 8 turns, it stops working altogether. If the "Special Damage Table" indicates the Gunner is harmed, the robot takes the damage; it has 2 hit points to start.

203 You take out the kidnappers, then speed to the nearest hospital. You even get a police escort (once you explain over the radio what's going on), and doctors are waiting on your arrival.

Simpson is immediately wheeled into the Emergency Room, but the doctor comes out only 10 minutes later. "I'm sorry," he says. "There just wasn't enough time." You've already avenged Simpson's death, but that's little consolation now. Your adventure is over.

204 Here are the stats on your duellist opponents:

DUELLIST #1

Indy Racer, 50 hit points. Defense Class 11; Handling Class 3.

Weapons: Twin machine-guns linked front (Combat Bonus 0, 1 die damage each, 3 damage boxes each).

Power plant: Racing (9 damage boxes).

Gadgets: Targeting computer (Combat Bonus +1).

Duellist #1 is Driver–3, Gunner–1, and wears improved body armor (which provides 6 extra hit points).

DUELLIST #2

Indy Racer, 35 hit points. Defense Class 13; Handling Class 4.

Weapons: Two machine-guns — one each front and back (Combat Bonus 0, 1 die damage, 3 damage boxes).

Power plant: Super racing (11 damage boxes).

Duellist #2 is Driver–2, Gunner–2, and wears improved body armor.

DUELLIST #3

Indy Racer, 40 hit points. Defense Class 12; Handling Class 3.

Weapons: Recoilless rifle in turret — can fire in any direction (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Flamethrower back (Combat Bonus +1, 1 die damage, 2 damage boxes).

Power plant: Racing (9 damage boxes).

Duellist #3 is Driver–1, Gunner–2, and wears improved body armor.

DUELLIST #4

Indy Racer, 55 hit points. Defense Class 10; Handling Class 3.

Weapons: Vulcan machine-gun front (Combat Bonus +1, 2 dice damage, 3 damage boxes).

Heavy rocket back (Combat Bonus –1, 3 dice damage, 2 damage boxes).

Power plant: Racing (9 damage boxes).

Gadgets: Targeting computer (Combat Bonus +1).

Duellist #4 is Driver–2, Gunner–3, and wears improved body armor.

EDDIE HERNANDEZ

Indy Racer, 50 hit points. Defense Class 12; Handling Class 3.

Weapons: Recoilless rifle in turret — can fire in any direction (Combat Bonus 0, 2 dice damage, 3 damage boxes) with extra magazine (20 shots).

Power plant: Racing (9 damage boxes).

Gadgets: Hi-res targeting computer (Combat Bonus +2).

Hernandez is Driver–2, Gunner–2, and wears improved body armor. (Hernandez is singled out because he is going to spend the entire duel doing nothing but shooting at you, no matter what the circumstances.)

If you know something special about Hernandez's car, turn to the number you have written down, then return to this paragraph.

If the others know you don't have the RB–4, turn to 314.

If you are using the RB–4, or simply haven't told anyone that you aren't, turn to 377.

205 You wake up, briefly, but all you remember is being put on a stretcher.

When you wake again, you're in a private hospital room, Simpson by your side. "You were lucky, old friend. You lost a fair amount of blood, but this is a pretty good hospital — they'll have you out in a couple of hours. And then we're moving to a hotel with better security."

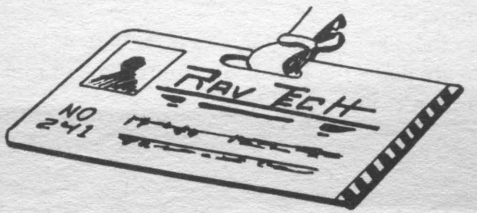
He pulls out a piece of paper. "This message was meant for you. The fight attracted the attention of hotel security, but by the time they got there, there was just you, a bloody knife, and this note."

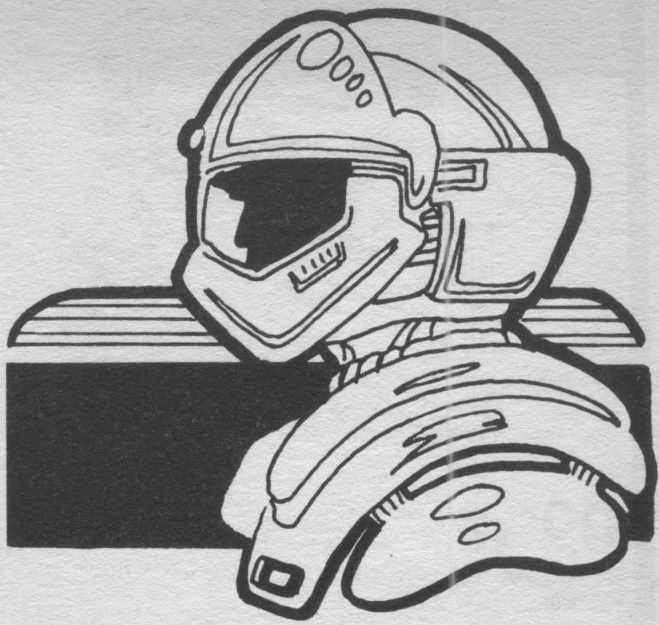
The piece of paper says, "Stop working on the RB–4, or the next knife won't miss."

"It doesn't look like he missed you by much," Simpson says. "Maybe he didn't expect a fight. Anyway, we've got to figure our next move. I'll talk to you some more after they let you out. Meet you at my offices." In a couple of hours, you are released, fully recovered. Turn to 254.

206 "It's after hours, friend." The guard's smile is unconvincing, and you also notice that every weapon in both bunkers is pointed at you. "No one allowed in. Come back tomorrow, and make sure you've got an appointment." Two security trikes — well-armed, of course — are approaching the gate. Suicide not being your style, you drive away.

Mark off 30 minutes. If you want to park a block or two away and approach the fence on foot, turn to 169. If you want to pursue another lead, turn to 1 and choose again.





207 You've been spotted! "Hold it right there, pal," the guard growls.

If you've got a RavTech ID, you might want to try to bluff your way through this — turn to 318.

If you don't want to bluff, or you don't have an ID, running looks like the best bet — turn to 219.

208 The "newspaper" is not printed on paper at all; instead, it is a computer file that can be accessed from just about any terminal, including public ones. Just type in your passwords (to validate the money card), run your EMT (Electronic Money Transfer) card through the slot, and today's news appears on your screen!

If it is before 8 a.m. Friday, turn to 132. If it is 8 a.m. Friday or later, turn to 98.

209 "I don't know why, but I believe you," the voice says. "Bring the damaged robot and the plans, and we will accept them for Simpson's life." It's probably your best deal.

"All right, I'll be there," you say, and hang up. You've got 1 hour to think of something brilliant. You also have to check in at the arena and get ready — turn to 227.

210 You are hustled out the door and nearly lose your balance on the sidewalk. You've struck out here. Mark off 1 hour, turn back to 1, and choose again.

211 Disgusted, you turn back down the hall toward the elevators. Turn to 302.

212 Simpson answers the phone. "You were lucky to catch me. What's up?" You tell him what you heard at RavTech, and Simpson says, "Get over to the pits right away. I'll get some people and be there as quick as I can." Turn to 304.

213 "Some people have been trying to convince me to drop the RB–4 project, and they haven't been nice about their methods," you say. "Given what I read in the papers, I thought it might have been your little group. But I don't think you have the talent or the guts."

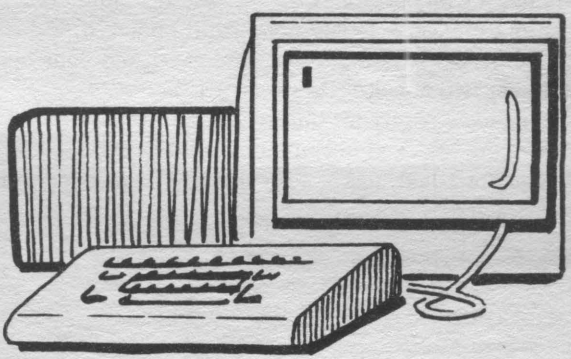
Aster is a picture of controlled rage. "We may not be much now, but we will be heard from. And we'll do it legally, *inside* the system. I hate your robot — you technocrats assume that technology can replace the human spirit. I don't know what kind of problems you've been having, but they've nothing to do with us. Now, I'll kindly ask you to leave." He stands up brusquely, and points toward the door.

Mark off 1 hour, turn back to 1, and choose again.

214 As in a scene from some nightmare, the driverless car follows your every move, and all too quickly, catches you. Your adventure is over.

215 The man's eyes narrow. "I don't know how you got that code," he says, "but I intend to find out." He motions to the bodyguards who move toward you quickly.

If you want to try and fight them, turn to 22. If you prefer not to resist, turn to 399.



216 You've heard no alarm — so far, so good, you think to yourself as you slip inside the fence. Now, where to look?

Suddenly, that's the least of your problems. Three searchlights spring to life, and you find yourself surrounded by a dozen security guards. Apparently, you didn't know as much about silent alarms as you thought. It doesn't take them long to find out who you are, and the police are interested in your activities as well.

The scandal effectively ends your autoduelling career, but Simpson gives you a cushy job on the company test track, where you think about how things might have been. Your adventure is over.

217 You come to in the arena infirmary, a concerned Simpson at your side. "Sorry about that, Chief," you say.

"Nonsense. You fought well. Just one of those things," he says. Turn to 274.

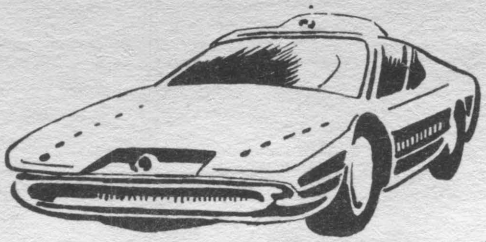
218 You swing, but the figure jumps out of the way of your fairly clumsy attack. Your weapons are in a drawer across the room and neither one of you has armor. It's now his turn.

He has a Combat Bonus of +2, and his knife does 1–2 hits (roll 1 die: on a 1–3, it does 1 hit; on a 4–6, it does 2 hits). Your next two attack rolls are at –1 and your opponent's next two attack rolls are at +1.

If you successfully hit him twice, turn to 347.

If you are knocked unconscious, turn to 205.

If you are killed, that's it for this life. Start over with a new character.



219 You sprint for the door, giving the bodyguard 2 free shots.

He's got a heavy pistol (Combat Bonus 0, 2 hits damage to people, does not affect vehicles), and is a Gunner–2.

If you are killed or knocked unconscious, the adventure is over. If not, turn to 393.

220 The mood around the pits is pretty glum. Some reporters have asked why the RB–4 isn't on display today, but the chief mechanic has been able to deflect most of the questions. The rest of the crew have been busy getting the Simpson Special tuned into perfect condition. In fact, as long as you're here, they have a few questions . . .

By the time you can extract yourself from a discussion on the various theories of suspension calibration, 2 hours have passed (mark them off). You can turn back to 6 and choose again, or you can leave the pits, turn back to 1, and choose again.

221 The detective continues, "I still don't know why this guy was hired to do you, though, and I have even less idea who hired him. I figure it's got to be somebody with a big budget, international connections, and a large desire to see you out of the way. And he probably won't give up. Stay loose, and stay in touch."

Mark off 30 minutes, go back to 1, and choose again.

222 The robot gets a shot off as you break for the door. It's armed with a shotgun (Combat Bonus 0, 2 hits damage).

If the shot kills you or knocks you unconscious, your adventure is over. If not, you're outside the pit again; turn to 44.

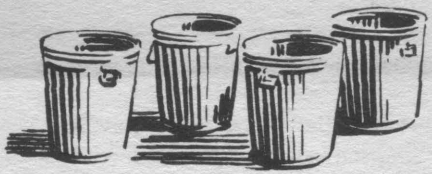
223 You haven't gotten close to figuring out who's behind all this — now they've come to you. But they've also got John . . . "All right, I'll be there," you say. You've got an hour to think of something brilliant. This phone call took no time at all. You also need to check in at the arena and get ready — turn to 227.

224 "I know all about you, and your little robot friend," Bannon starts. "It's my business to know. But why have you come here?"

If you want to tell him about the attack in your hotel room, turn to 45. If you'd rather make up something and hope to trip him up, turn to 9.

225 You dial again, and the person on the other end answers quickly. "Vasily? What's going on?" If you want to identify yourself and ask a few questions, turn to 191. If you want to play along and try to trick him, turn to 10.

226 The clerk refuses to budge. You insist on seeing the manager, who firmly, but politely, tells you the same thing. Turn to 137.



227 You enter the pits, and things are in an uproar. "Mr. Simpson's been kidnapped!" the crew chief tells you. If you already knew this, turn to 263. If not, turn to 104.

228 The Raveling cars are ready for you. Here are their stats:

RAVELING #1

Luxury, 60 hit points. Defense Class 10; Handling Class 2.

Weapons: Vulcan machine-gun in turret — can fire in any direction (Combat Bonus +1, 2 dice damage, 3 damage boxes).

4 Heavy Rockets — 2 linked front, 2 linked back (Combat Bonus –1, 3 dice damage each, 2 damage boxes each).

Power plant: Super (12 damage boxes).

The driver is a Driver–1, Gunner–1, and wears no body armor. The gunner is a Gunner–2, and wears body armor (which gives him 3 extra hit points). There is also a passenger, not wearing body armor, who has no access to any vehicular controls.

RAVELING #2

Mid-size, 45 hit points. Defense Class 9; Handling Class 3.

Weapons: Recoilless rifle front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Twin machine-guns linked back (Combat Bonus 0, 1 die damage each, 3 damage boxes each).

Power plant: Medium (8 damage boxes).

The driver is a Driver–2, and wears no body armor. The gunner is a Gunner–3, and also wears no body armor.

The RB–4 is in the #2 car. Each Raveling vehicle will fire on the Simpson vehicle closest to it (roll randomly each

turn in this free-wheeling, running battle to determine which one that is).

If the Raveling #2 car takes Special Damage, and the "Cargo" result is rolled, the RB–4 is hit; it only has 2 hit points.

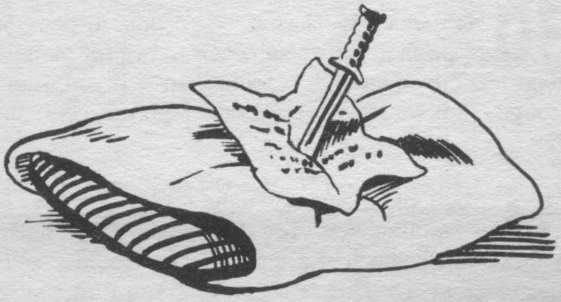
The Raveling #1 car will try to screen off the pursuing vehicles to enable the #2 car to escape. Keep track of the number of turns elapsed in the battle. If 20 turns elapse and the Raveling #2 car is not taken out, turn to 264.

If one of the Simpson drivers fails a Control Roll, turn to 180.

If one of the Simpson cars (including your own) is taken out, by either total damage or the driver being killed or knocked unconscious, turn to 180.

Of course, if you or Simpson is killed, your adventure is over.

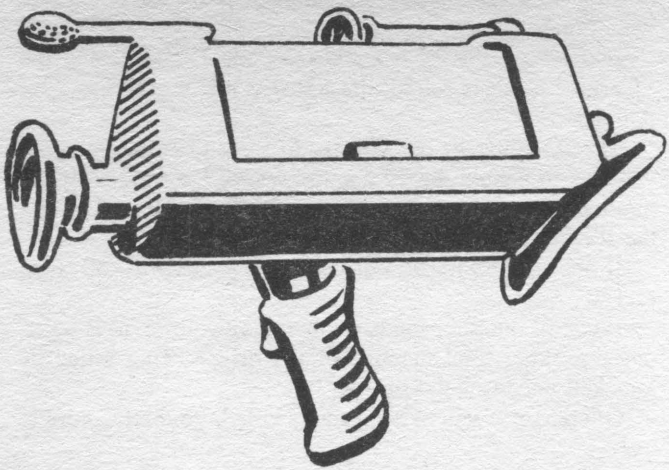
And if the Raveling cars are taken out, turn to 119.



229 In retrospect, maybe that alley was *too* tight a turn . . . you skid on some debris, and smash the right side of your car into the corner of the building.

Your car takes 10 hits, and the attacking car gets 2 free shots at you while you try to regain your bearings.

If you're still in the battle, go back to 265 and keep fighting. If your car is knocked out or you are knocked unconscious or killed, your adventure is over.



230 Hernandez spots you. "So, come to pay your respects to your betters? Or to beg for mercy?" The reporters crowd around, sensing a story. If you want to play tough, turn to 77. If you'd rather play it cool, turn to 122.

231 You look up and down the room, searching for a familiar face. You don't seem to be having much luck, when you feel a tap on your shoulder and a familiar voice says, "How's it going?" You turn and see Wanda Sue Brody, longtime mainstay of Atlanta journalism and an old friend. Brody was the first person to interview you, after your first Amateur Night victory.

If you want to talk to Brody here, turn to 247. If you want to go someplace more private, turn to 17.

232 You ask a couple of bystanders for the latest gossip, but it all seems to be about you and the robot. Turn to 342.

233 "Now, I know you are very persistent," the man continues. "So I must find a way to keep you from following us, or trying something foolish once I give Mr. Simpson back to you." He nods at Simpson, who has not said anything or even looked up at you. "Do not worry, he is all right," the man says. "Just drugged.

"But as I was saying, what to do about you? I think I have hit upon a solution." He hands you a piece of paper, with one very long word on it. "As I said before, Mr. Simpson has been drugged. I neglected to tell you it was a fatal dose. That piece of paper has the name of the antidote on it. Any hospital can administer it. Unfortunately," the man says with an evil smile, "the nearest hospital is 25 minutes away." He looks at his watch.

"I calculate that your friend has about 30 minutes to live — give or take 5 minutes. Do whatever you want."

The other man pushes Simpson into your arms. As you struggle to keep him from falling down, they scramble into their cars, and by the time you look up, they are already turning to leave.

If you want to shoot at them here, turn to 21.

If you want to track them down and take them out, turn to 249.

If you want to try to get Simpson to the hospital, turn to 396.

234 It would be easy to miss the Gunner's Auxiliary if you weren't looking for it. The only thing identifying it from the street is a hand-painted sign in the window. It's a humble little place, a storefront that used to be a bakery, or a cafe, or something.

There's not much traffic in the area, so parking's not a problem; you pull up right in front of the office. You go to the door and peer in. There isn't anyone in the front office, but there are lights on in the back — and the door is unlocked.

If you want to walk in, turn to 245. If you'd rather not, mark off 30 minutes for the trip, turn back to 1, and choose again.

235 If you know the RB–4 has no special serial number stamped on it, turn to 346. If you don't know anything about any number, turn to 92.

236 You hear the rustle of paper, and see a glint in the faint light — a knife! What will you do?

You can continue to pretend to be asleep (294).

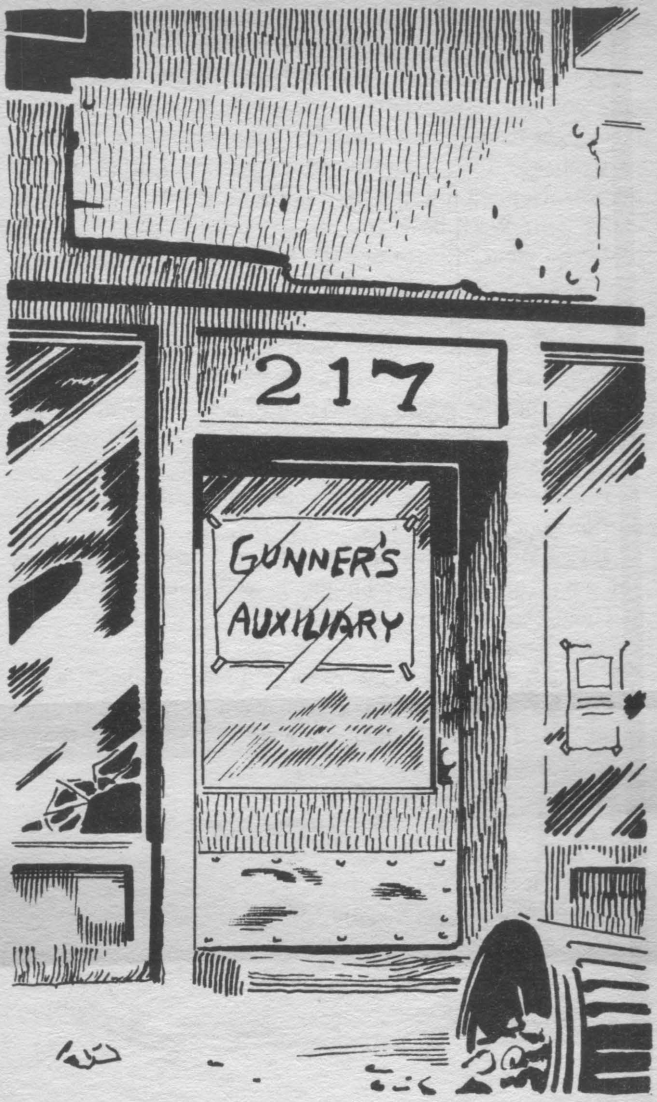
You can shout for help (2).

Or you can try for a surprise punch (275).

237 An amplified voice says, "Freeze!" as a searchlight pins you down. "Our office hours are 8 to 5, sir. I suggest you come back then. If you do not leave, the police will be called."

This is not the way to get in — mark off 30 minutes.

If you want to walk out of sight and double back to check the fence, turn to 169. If you want to pursue another lead, turn back to 1 and choose again.


217
GUNNER'S
AUXILIARY

238 It takes a while (it's a home duel weekend, and the police are extraordinarily busy), but the detective handling your case finally comes on the line. "It wasn't easy, but we've got a make on the guy who tried to take you out. Hired killer. Doesn't usually work in cars; that might have been a break for you, because he's usually *very* reliable. He's been wanted for years in Europe — both the EuroNet and Interpol have posted rewards. You want to claim 'em? We'll back you up."

If you want to, turn to 319. If not, turn to 172.

239 These security systems are tougher than you remember. You've run into nothing but blank walls and dead ends, and you think you've tripped a security search. You can't stay on this terminal any longer. You disconnect, wishing you'd paid more attention in school.

Mark off 30 minutes.

If you want to try to call the number again (you can only do this once), turn to 225.

If you give up on calling (and if you try more than twice, you get no answer, so you might as well give up), turn back to 1 and choose again.

240 Not only is the robot you have a fake, it's in a million pieces. If you want to make a straight trade, just like the kidnappers want, turn to 198. If you want to fight them, turn to 166.

241 The door doesn't come open. You have three choices:

Break it down (73).

Try to pick the lock again (371).

Or leave (211).

242 You've got all you're going to get out of this room. You bundle the bomb up in a blanket, and put it in a suitcase, to deliver to Simpson's people for analysis and disposal. You head back through the lobby to your car.

Mark off 1 hour for your search and adventure, turn back to 1, and choose again.

243 No time to lose, you think, as you head back toward the arena. It took some time to get back through the plant and dodge the RavTech security forces; no telling how big a jump Raveling has. Turn to 304.

244 Good driving! Your car slips into the alley, smooth as glass. The move obviously took the other driver by surprise — he tries to follow you, but it looks like he's started his turn too late.

Make a Control Roll at –1 for the attacking car. If he makes it, turn to 179. If he fails, turn to 374.

245 An old-fashioned bell rings as the swinging door hits it. It isn't until you step in that you get the full impression of just how grimy this place is. Autoduelling posters and slogans are posted haphazardly on the wall, but they emphasize the weapons, not vehicle designs or driving skills. You hear the sounds of activity coming from the back, but no one has come to investigate the bell.

If you want to head toward the back, turn to 144. If you'd rather look around the front office some more, turn to 16.

246 You check out Hernandez's car during an opportune moment but don't see anything of value. Turn to 230.

247 "Who are you with these days, Wanda?" you ask.

"I'm back writing with the *Journal*, now — got my own column. But I thought you big-time duellists hated us reporters. What are you doing here?"

If you want to go ahead and tell Brody what's going on, turn to 268. If you want to establish some ground rules first, turn to 181.

248 As you approach the pillar, a figure jumps out and takes a swing at you! You're ready for the attack and duck the blow easily. Turn to 182 and fight.

249 It doesn't take long to catch up with the two luxuries. Fight it out:

KIDNAPPER #1

Luxury, 90 hit points. Defense Class 12; Handling Class 1.

Weapons: Laser in turret — can fire in any direction (Combat Bonus +1, 3 dice damage, 2 damage boxes).

Recoilless rifle front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Six heavy rockets — 3 linked pairs, one pair each left, right, and back (Combat Bonus –1, 3 dice damage each, 2 damage boxes each).

Power plant: Super (12 damage boxes).

Gadgets: Two hi-res computers (Combat Bonus +2), one each for driver and gunner.

The driver is a Driver–2, Gunner–2, and wears improved body armor (which provides 6 extra hit points). The gunner

is a Gunner–3, and wears regular body armor (which provides 3 extra hit points). There are three other passengers inside, the two ringleaders and Simpson. None of these three wears body armor or is armed.

KIDNAPPER #2

Luxury, 60 hit points. Defense Class 13; Handling Class 3.

Weapon: Two linked lasers front (Combat Bonus +1, 3 dice damage each, 2 damage boxes each).

Power plant: Large (10 damage boxes).

The driver is a Driver–2, and wears regular body armor (which provides 3 extra hit points). The gunner is a Gunner–3, and wears improved body armor (which provides 6 extra hit points).

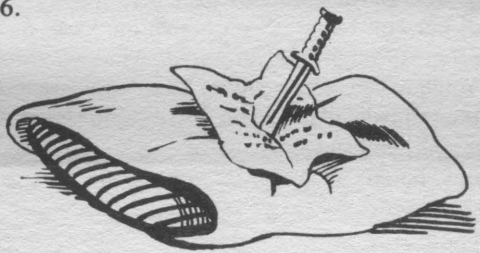
If you haven't yet used the advantage the police radio call gives you (assuming you know anything about it), you can use it here.

If your car is taken out or you are killed or knocked unconscious, your adventure is over.

If you defeat the kidnappers, turn to 203.

250 You know that all you've got is the worthless copy of a robot that Raveling left you with, but the kidnappers don't know that.

If you want to try to trade them this piece of junk for Simpson, turn to 198. If you want to fight them, turn to 166.



251 You blow the last bit of rubber holding the tire to the rim — and the entire front end of Hernandez's car bites into the pavement, vaulting it through the air! It lands some 200 feet down the track, bounces a couple of times, and explodes in flames! If Hernandez's was the last car on the track, you've won! Turn to 23, but remember to add 1 to your Prestige award for an inspiring hand weapons victory.

If there are still other cars on the track, you have a choice:

You can stand and fight. If you win, turn to 23, and remember to add 2 to your Prestige award for a death-defying victory.

Or you can head for the pedestrian bunker. You've lost, but you're still alive — turn to 274.

252 You go back to the Lexington to check out Suite 310. As you get off the elevator, you see police guards at each end of the hall, and a mess in the middle. It looks like a bomb went off here, and you can guess where it was. As you look at the cluster of firemen and investigators amidst the smoking rubble, one of the guards looks at you and says, "Quit gawking. Get out of here before I have you arrested."

Mark off 1 hour for your wasted side trip, turn back to 1, and choose again.

253 The alarm goes off; instantly, you are awake, but you relax as you notice the early-morning light filtering through the armored window. Morning already? You have a vague memory of an unpleasant dream but can't place the details. As you turn over to rise and head toward the sink, you suddenly freeze — a knife is imbedded in the pillow, not six inches from your head! Turn to 186.

STAIRS
POLICE
LINE
DO NOT CROSS

254 You find no smiling faces in the Simpson Electronics board room.

"I hate threats," Simpson says. "They're cowardly. And I can think of only one person with any interest in the RB–4 cowardly enough to be behind something like this — Burt Raveling."

You guessed Raveling a split-second before Simpson said his name; the two have had a bitter business rivalry for years. Raveling owns and operates RavTech Industries, whose offices and main manufacturing plant happen to be here in Atlanta.

"There may be other possibilities, but that's where we have to start. I don't trust the police — I don't think they're dishonest, just incompetent — so we'll have to do this ourselves."

Simpson turns to you. "I'm not going to be much help the next few days, so you're going to have to do some digging on your own. Use a company money card." The use of a corporate money card means that you will not have to spend your own money for the duration of the adventure. Turn to 149.

255 The guard must have seen you out of the corner of his eye, because he ducks and rolls out of the way of your ambush. He's completely out of position, though, so you can make one more try at hitting him over the head, without the +3 bonus.

If you hit him, turn to 56.

If you miss, fight it out. He has regular body armor (good for 3 extra hit points), a light pistol (Combat Bonus 0, 1 hit damage), and a Gunner skill of 2.

If you kill the guard or knock him unconscious, turn to 81.

If you are knocked unconscious, turn to 378.

If you are killed, the adventure is over.

256 Raveling is laughing. "That fool, putting the thing in front of all those cameras. Who needs blueprints?"

A technician moves to one side and you see what they're working on — it looks just like Simpson's RB–4! The arc welder quits, making movement much more dangerous.

Raveling claps one of the technicians on the back and says, "Excellent job! We couldn't steal Simpson's robot without a duplicate to allay suspicion. And you're sure this one will fail miserably?"

The technician answers, "We're close, but Simpson's people have made some kind of breakthrough. This robot here cannot do the things they claim the RB–4 can. When I get a look at the RB–4, I'll know why."

"We'll head over to the arena and make the switch tonight," Raveling says.

"There's sure to be a guard," the bodyguard says. "If things get confusing, how am I going to know which robot to grab?"

"It's easy, you moron," Raveling says. "Right here, under the serial plate, is a small 'R–120' in a box — my trademark. When this thing starts going on the fritz and Simpson tears it apart, he'll see it — and know I outsmarted him again."

Write this special serial number down and remember it for later. You've heard enough. What will you do?

If you want to try to take the four prisoner, turn to 369.

If you want to just start shooting from your covered position, turn to 389.

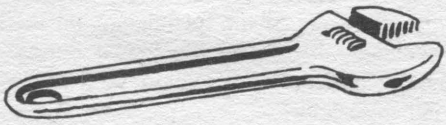
If you want to try to sneak out, turn to 336.

If you want to wait until they leave, and then sneak out, turn to 4.

257 You know where the Gunner's Auxiliary headquarters can be found. It's just down the street from the arena. You don't have to go right away; just add the option to the list in paragraph 1. When you want to check it out, turn to 234.

Ditto for Hernandez. You don't have to check him out this instant; just write down the paragraph number 163, add it to the list of options at 1, and go there when you want.

Mark off 30 minutes for your research, go back to 1, and choose again.



258 If it's Thursday, turn to 28. If it's Friday, turn to 65. If it's Saturday, turn to 227.

259 You hear a vaguely foreign voice on the phone, completely unfamiliar.

"I'm glad you called. Now we can talk. We've got your friend Simpson. You are going to bring us the RB–4, and we will let him go. You've got an hour to bring the robot to Warehouse 94 at the train yard. Come alone, and no police. Or he dies." Turn to 154.

260 The excitement over, you check the Bushwhacker. It wasn't in very good shape before the fight, and it's even worse now — there's nothing of value here.

Mark off 1 hour for the drive out here and the fight. Some of the neighborhood kids have started to filter back out onto the streets to gawk.

If you're in the Simpson Special, turn to 135.

If you're in another car, make a Prestige roll. If you make it, turn to 135. If not, turn to 162.

261 You listen at the door, but you hear no movement inside. You try the door, and it's locked.

If you want to try and pick the lock, turn to 322. If you don't want to take the chance, mark off no time, turn back to 1, and choose again.

262 The Wolverine starts to get sideways in the flaming oil, but Ransom deftly puts it back on line. "How was that?" he chuckles, as once again he floors it after the Morningstar. The black car is now in range — time to fight.

MORNINGSTAR

Luxury, 70 hit points. Defense Class 12; Handling Class 3.

Weapons: Laser in turret — can fire in any direction (Combat Bonus +1, 3 dice damage, 2 damage boxes).

Power plant: Super (12 damage boxes).

Gadgets: Hi-res targeting computer for Gunner (Combat Bonus +2).

The Morningstar's driver is a Driver–2, Gunner–1. The Gunner is a Gunner–2. There are two other passengers in the back, but they cannot operate the weapons. All four occupants wear body armor (which gives them 3 extra hit points each). The Gunner will fire the laser (using the +2 computer); if he is killed, the driver will take over.

If the Wolverine is knocked out, turn to 397.

If the Morningstar is knocked out, turn to 72.

If Jimmy is killed or knocked unconscious, turn to 285.

If you are knocked unconscious, turn to 85.

If you are killed, your adventure is over.

263 "I know, I talked to the kidnappers this morning," you say. "And I know just what to do." Turn to 286.

264 The two drivers of the Raveling vehicles are quite good — try as you might, the #1 car keeps cutting off attempts to catch up with the #2 car. Eventually, the #2 car — and the RB–4 with it — is gone into the night. The Raveling #1 car now tries to make good its own escape, firing only if fired upon.

If you want to continue fighting the #1 car, go ahead. When it is taken out, turn to 325.

If you want to give up the chase, turn to 61.

If all the Simpson cars are defeated, the adventure is over.

265 Here's the stats of the attacking car:

BLACK WIDOW

Mid-size, 40 hit points. Defense Class 12, Handling Class 0.

Weapons: Recoilless rifle in turret — can fire in any direction (Combat Bonus 0, 2 dice damage, 3 damage boxes).

~~—Twin rocket launchers linked front~~ (Combat Bonus –1, 2 dice damage each, 2 damage boxes each).

Power plant: Super (12 damage points).

Gadgets: Fireproof armor (ignore any special combat result that sets the vehicle on fire).

The driver is a ~~Driver–2, Gunner–1,~~ and wears improved body armor (which provides 6 extra hit points).

If you want to just duke it out with this car, go ahead.

If you want to try a fancy maneuver to improve your chances (you can do this at any point in the fight, but only once), turn to 161.

If the attacking car is knocked out, turn to 341.

If you are knocked unconscious or killed, or your car is knocked out, your adventure is over.

266 "This knife is pretty convincing evidence," the detective says. "And we'll look into this phone number right away. But this access card — it'll take some digging through channels to figure this one out, and then there will be a bunch of false identities I'll have to sort through to get to the truth. Why don't you give me a call when I finish patrol, and I'll see what I've got."

Note that you cannot call in the next 6 hours. Turn to 365.

267 "Fighting in the pits is easy, friend," you say. "All you need is to have a little hoodlum in you. I'll see you on the track, where victory comes hard." That's as good an exit line as any, you think, as you spin on your heel and leave. Behind you, you hear the sound of a dozen cameras clicking, and you know you've made the front page.

Add 1 to your Prestige for getting out of a difficult situation with grace. Unfortunately, you couldn't connect Hernandez with your troubles. Mark off 1 hour, turn back to 1, and choose again.

268 "Someone doesn't want me to use the RB–4 this weekend, and that person is willing to take pretty drastic measures to stop me," you begin. You hesitate to give too many details — after all, you are standing in the middle of a room with a couple hundred reporters, but you briefly tell of the attack in your hotel room Wednesday night, and the various clues and leads you have explored so far. Turn to 123.

269 Nothing happens. Whoever it was must have run off.

If you want to continue to the observation boxes, turn to 271.

If you'd rather turn around and leave, mark off 30 minutes.

You can still watch the practice from the track (164), or you can go back to 6 or 1 and choose again.

270 Finding RavTech Industries wasn't hard — it's the only three-block-long office/industrial complex on Raveling Road. As you approach, you notice that the entire complex is surrounded by a chain-link fence, with what looks like standard sound/motion sensors. What the sensors are hooked up to, though, you don't know. You see a number of security guards, both on foot and in trikes.

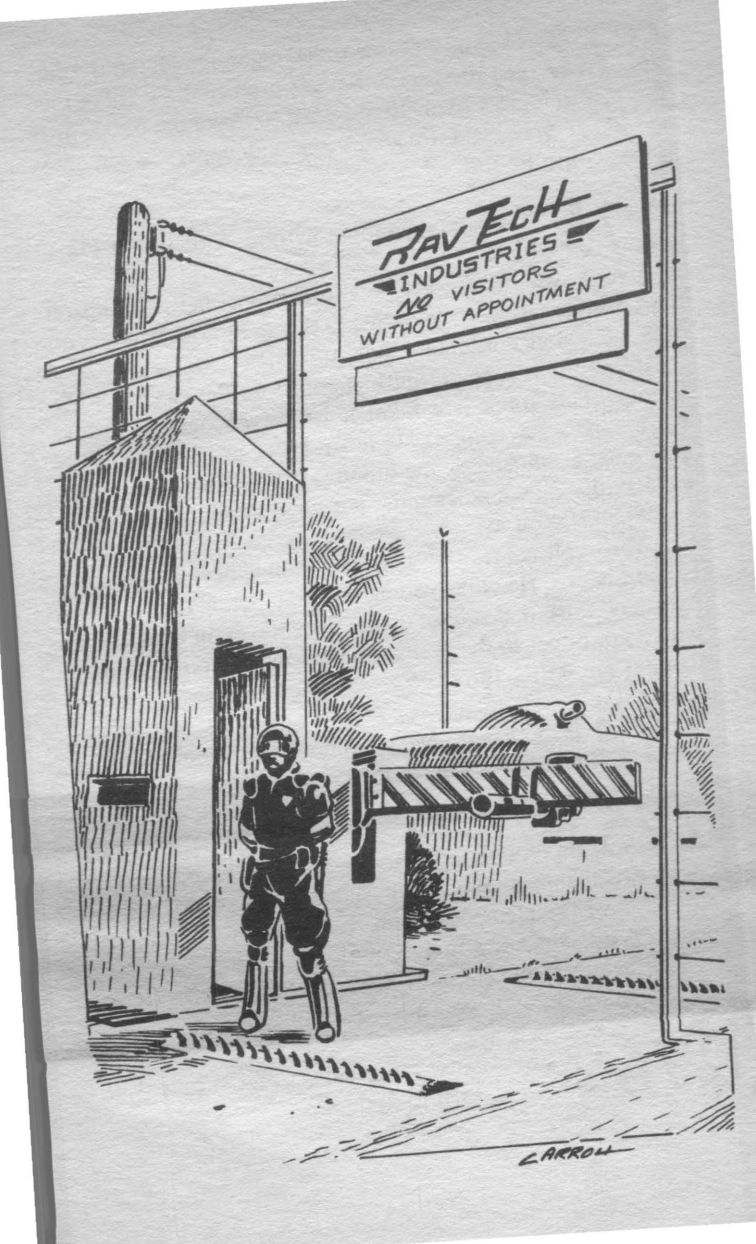
The plant has a single main gate, and it has an armored concrete guardhouse in the middle of it. There's one man out front checking IDs, and a few more inside behind heavy weaponry, with another well-armed bunker beyond the guardhouse, and two tire traps on either side of a metal gate with a few remote-controlled heavy rockets mounted on it. All in all, a formidable installation.

If you want to drive up to the gate, turn to 276.

If you'd rather park your car a block or so away and walk up, turn to 25.

271 The rest of the walk up is uneventful. You tell the track officials about your run-in underneath the stands, and they send a security guard to check it out. The practice looks nearly peaceful from up here — not anything like from behind the wheel. You nose around for some hot gossip or new rumors that might help your search, but all the talk seems to be about you.

Mark off 30 minutes, go back to 6 or 1, and choose again.


RAV TECH
INDUSTRIES
NO VISITORS
WITHOUT APPOINTMENT
CARROLL

272 It seems a shame to have gone to all the trouble (and danger) of having protected the robot this far, just to hand it over. If you want to make the trade, turn to 36. If you want to attack the kidnappers when they appear, turn to 398.

273 "There's something wrong with the RB–4," you say.

"Well, we can't use it this afternoon, then," Simpson says, looking it over. "No time to debug it — and there's no way . . . Wait a minute. Look at this!"

He points at a small mark stamped on the casing of the robot. "This robot is a fake! It isn't even ours! And that mark — it's Raveling's! He left it there to taunt me. This gets more confusing by the minute. If Raveling already had the RB–4 . . . the spies must not have known that."

"Spies?" you ask.

"Yes, spies. That's who the kidnappers were. I'll explain later." He claps you on the shoulder. "You've done excellent work. I'll square things with Raveling later. Now, we've got to get to the arena, and get the car ready to duel without the RB." Turn to 53.

274 If the RB–4 gave you unexpected trouble during the duel, turn to 384. If not, turn to 400.

275 You're at a decided disadvantage — not only are you lying flat on your back, but you're under two blankets. But the intruder thinks you're asleep, so you have the element of surprise as you deliver a snap punch to the attacker's midsection!

Roll against your Gunnery skill at –1 to hit him. If you hit him, turn to 24. If you miss, turn to 218.

276 If it's between 7 a.m. and 6 p.m., turn to 130. Otherwise, turn to 206.

277 It's a big plant, mainly empty, but there seems to be some activity in a nearby workshop. If you want to investigate, turn to 54. If you'd rather stay away from any people and explore another part of the plant, turn to 368.

278 After what seems like an eternity on hold, being transferred from department to department, you get the detective assigned to your case.

"Sorry about the delay. This is a big duel weekend, as you well know, and that really brings out the crazies and the drunks and the fighters. We're just swamped.

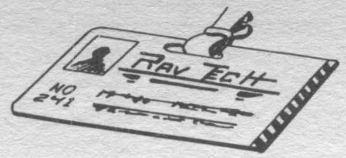
"Anyway, I'm working on a couple of leads based on some threatening talk in the newpapers — it seems your little robot has got some people mad. I don't know if these folks are the type to break into secure hotel rooms, though — don't think they have the smarts to pull it off.

"It's all we've got. I don't have time to read it to you. Why don't you go to a terminal and read it yourself? Wish I had more. I'll stay in touch."

Mark off 30 minutes, go back to 1, and choose again.

279 You've got an idea. The thing's attracted to motion! You pick up a screwdriver, and from behind the workbench, toss it across the room. It lands with a clatter, followed by the "Boom!" of the robot's shotgun. That's when you spring up and shoot it in the back. The robot sparks, then totters over.

Add 1 to your Prestige score for bravely facing the robot alone, and turn to 99.



280 "Don't hook that weapon up!" you yell, and a technician stops in his tracks. You put the robot on the bench and show them Raveling's mark, and tell them what you heard the night before at RavTech.

"The bleeps pulled a switch on us!" the pit chief mutters. "I better call Mr. Simpson." Turn to 133.

281 You decide to see what Simpson's up to. "He's not in his office," the assistant says. "Wait. Let me try something." If it's before 6 a.m. Saturday, turn to 7. If it's 6 a.m. Saturday or later, turn to 259.

282 You have no idea who these people are or what they might to do John, but you do know that the RB–4 they want was damaged — perhaps irreparably — in the fight with Raveling's men.

If you want to tell them that, turn to 8. If you don't, turn to 57.

283 The bouncer considers your story. Make a Prestige roll, at +2. If you make it, turn to 379; if you don't, turn to 370.

284 "Ah'm sorry, suh," the clerk drawls, "but policy forbids me to reveal the room numbers of our guests."

If you want to bribe him (or bribe him again, if you've done so already), turn to 301.

If you want to try to intimidate the poor fellow, turn to 117.

If you'd rather just give up, turn to 137.

285 The armored windshield cracks open, and Ransom slumps over the wheel. The unguided pickup swerves left, jumps the curb, and slams into the side of an abandoned building. As you shake the cobwebs out, you can already hear the sirens of the emergency vehicles. As the authorities take care of Ransom and his pickup, they also ask you a few questions.

It's an hour later (mark it off) when a police cruiser drops you off back in front of the Lexington. Turn to 13.

286 There is no question that you will go to meet with the kidnappers, because you're the best combat driver available. You can take your personal vehicle or the Simpson Special — your choice.

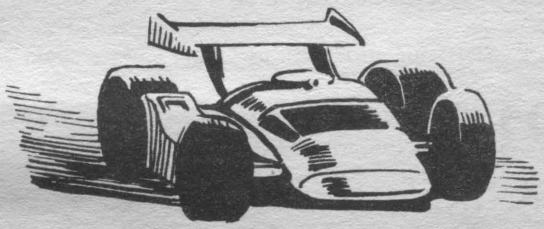
Now your thoughts turn to the robot:

If you don't know anything about any special serial number, turn to 373.

If you know that the robot has a special serial number stamped on it, add 50 to that number and turn to that paragraph.

If you know that the robot has no special serial number stamped on it, turn to 373.

And if you don't have a robot (with or without a number) in working condition, turn to 178.



287 Three men come out with their hands up and are quickly cuffed by Simpson's security forces. "Everybody inside!" Simpson says. Turn to 160.

288 While you look around for a club-like weapon, Hernandez is stalking you with the tire iron. Each turn you look for a weapon, Hernandez gets a free swing at you.

After he swings (and assuming you're still in the fight), roll 1 die. On a 1–3, you find a heavy wrench; on a 4–6, you find nothing suitable. The wrench is treated exactly like the tire iron for combat purposes.

If you win, turn to 199. If you are knocked out, turn to 308.

289 You press on the accelerator, and the high-performance racing engine of the Simpson Special responds. Before the black car can draw a bead on you, you're around the next curve and gone. Shaking the tail took no time at all. Turn to 383.

290 "It's just a machine, like your targeting display," you say. "It makes your job easier, but it doesn't do it for you. I'd wish you luck, but that's no substitute for skill. So long."

The cameras click as you leave — this'll be worth a mention in the sports pages tomorrow, you think. It could have been a lot worse — Hernandez is a real live wire, and not very well balanced. You'll have to watch out for him Saturday.

Mark off 1 hour, turn back to 1, and choose again.

291 "I just want to be sure that all this doesn't come out in tomorrow's paper — that could tip the hand of whoever it is I'm looking for," you explain.

"That's OK, I'm your friend," Brody says. "Besides, I get the exclusive when this is all over, right? So what are we talking about?" Turn to 201.

CARROLL

292 It's time to go get Simpson. The first choice you have to make is which car to take. The pit crew reminds that you still have a duel this afternoon, so taking the Simpson Special is probably not that good an idea, but they won't stop you.

The pit crew can make some repairs on whichever car you choose in the little time you have; up to 10 hit points and 2 damage boxes can be restored. Then it's time to go. Load everything up, and turn to 313.

293 If the RB–4 performed flawlessly during the battle, turn to 53. If you had trouble, turn to 273.

294 The figure puts a piece of paper on the pillow next to you, then quietly, but forcefully, sticks the knife through the paper and into the pillow. Then he slips out of the room, closing the door behind him.

If you want to check the paper, turn to 186; if you want to chase the intruder, turn to 80.

295 So far, so good. You're in — and there's not a guard in sight. RavTech is a busy place during the day, but it seems nearly deserted at night. Turn to 171.

296 The bodyguard has body armor (3 extra hit points), a heavy pistol (Combat Bonus 0, 2 hits damage to people, does not affect vehicles), and his *Gunnery* skill is 2. He gets to shoot first. Keep track of how many rounds the battle takes.

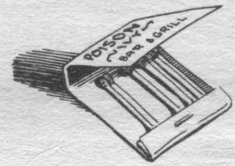
If you are killed or knocked unconscious, the adventure is over. If you kill him or knock him unconscious, turn to 43.

297 The closer it gets to duel time, the tenser things get in the pits at a major autoduelling facility. The crush of reporters, fans, and hangers-on is over — if someone isn't there with a specific invitation, their welcome is a very cold one. Despite that, you're still a popular — and watched — person.

It takes you 30 minutes to get through the well-wishers, duellist pals, and reporters hoping for one last scoop (mark this time off) — pretty good time, under the circumstances. You don't know exactly what you hope to discover here — but you'll know it when you see it. Turn to 6.

298 Is Raveling making another try for the RB–4? Maybe you should just put Robbie in your Simpson Special and show them what it can do. But can you risk John's life? They've got you right where they want you.

"All right, I'll be there," you say. You have an hour to think of something brilliant. This phone call took no time at all. You've got to check in at the arena and get ready — turn to 227.

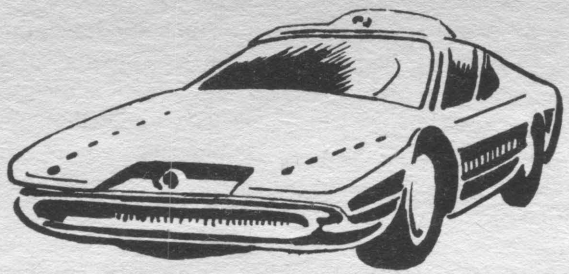


299 "I'd like to talk to Bannon," you say.

"Sorry, nobody talks to Bannon unless Bannon wants to talk to them," one bouncer says. "You got an invitation?"

You finger the matchbook in your jacket pocket. "After *a fashion*," you reply.

Make a Prestige roll. If you make it, turn to 379. If you fail, turn to 83.



300 You put an elbow in the midsection of the guy behind you, but you're not ready for the other guy with the blackjack. Turn to 174.

301 The clerk pockets the $50 and smiles. Make a Prestige roll with no modifiers. If you make it, turn to 47. If you fail, turn to 226.

302 A tremendous explosion rocks the hall! You are knocked to the ground and stunned. When you get up about 30 seconds later, you see that Room 310 has been completely destroyed! There's nothing left for you here, and you'd rather not get bogged down with the police.

Mark off 1 hour, turn back to 1, and choose again.

303 You ask, "As much as they appreciate the 101 Dalmatians?"

The two men in business suits turn a little pale when they hear their own Operations Code; the bodyguards don't understand what's going on but figure (rightly) that they're not cleared for the information.

"You have performed excellent work," you continue. "You are both due commendations. Now have one of your men put our prize back in my car — and give me the industrialist. I will take care of him."

Make a Prestige roll, at +2 for knowing the code. If you make it, turn to 79. If you fail, turn to 215.

304 Arena security isn't very tight, the reputation (and armament) of most autoduellists being deterrent enough to keep folks out of the pit area. As you drive into the pits, you see very little activity, and nothing out of the ordinary.

As you turn the corner and get near your pit, however, you see, parked outside the entrance, two cars you've never seen before. Raveling's men are here already. They look powered up and running, but you can't tell if anyone's inside them.

If you have reason to believe that Simpson and reinforcements are on the way, and you want to wait for them, turn to 194.

If you want to go ahead and do what you can, turn to 49.

305 It's been a long day, you think, as you head back toward the hotel for the night. You blink once or twice — it's getting tough to keep your concentration on the road.

Roll 1 die: on a 1–3, turn to 140; on a 4–6, turn to 90.

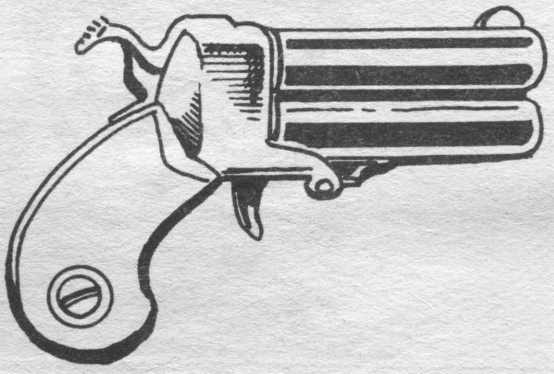
306 You press the "alarm" button on the clock to see when it's set to "ring." With a shock, you realize that you've only got 45 seconds! If you want to try and disarm the bomb, turn to 339. If you want to run, turn to 33.

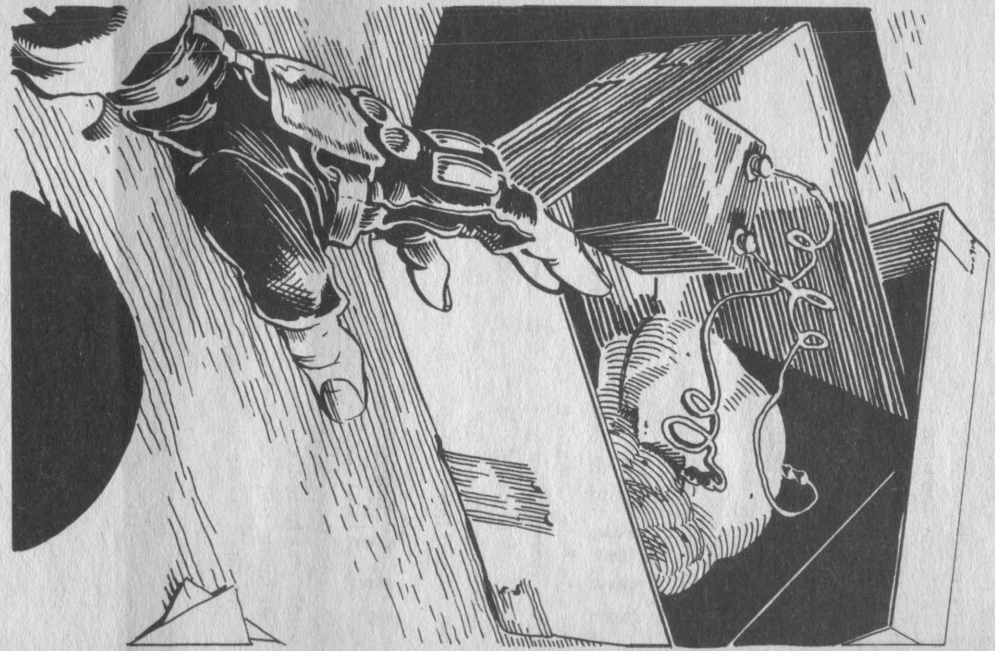
307 "My name's Meredith Aster," he begins, motioning for you to take a seat. "And I'm very curious as to why you're here." If you want to be blunt with Aster, turn to 213. If you'd rather play it cool, turn to 39.

308 A hard shot across your jaw drops you to your knees, and your legs refuse the command to stand. Hernandez pushes you to the floor, to the jeering of his pit crew.

You're helped to your feet by some friendly bystanders, who hand you your missing equipment and help you back to your pit. Not only have you failed to find out anything about Hernandez, you've been humiliated to boot.

Lose 1 point of Prestige, mark off 2 hours (which includes the time to be completely healed by Simpson's medical staff), turn back to 1, and choose again.





309 You head to the arena floor, going through the participants' entrance, to take a look at some of the other duellists who will be fighting this weekend. The Atlanta Classic is the Southeast's premiere duelling event, and many of the best autoduellists from across North America compete here.

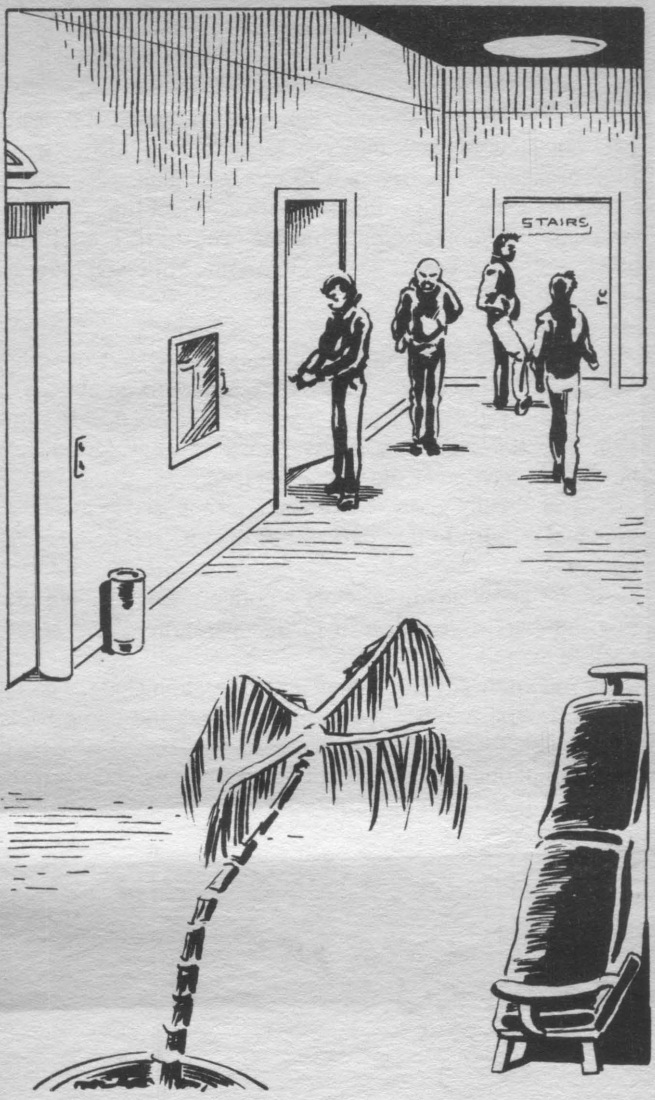
Practice duelling is just that — practice. While each driver takes a lap or two at top speed, nobody pushes all the time. This is just an opportunity to test the latest adjustments to the machine and to get used to this week's track. Vehicles are allowed on two or three at a time, and while weapons fire is permitted, it is mostly targeting lasers and an occasional paint pellet.

If you want to head to the observation boxes, turn to 107. If you'd rather head down to trackside, turn to 164.

310 You get off the elevator and look down the hall. There's the room you want, third from the end. As you head toward it, though, the door opens! You duck into a little alcove and see four men head for the stairwell. They look in a real hurry — has something scared them off?

You can follow the men down the stairs (46), or you can try to find out what you can from the room (261).

311 You spring to the side at the last possible moment. You hear the squeal of tires as the race car swerves to follow you, but it can't turn fast enough. You think you hear the sound of a tie rod snapping as the car goes into a roll, cartwheeling through the outfield. It eventually lands on its top, wheels spinning madly. Turn to 20.


STAIRS

312 You race to beat a yellow light — and lose. Another car jackrabbits into the intersection at the green, clipping your back fender. You go spinning wildly, and end up wrapped around a light pole. A couple of passing cars put random shots into you for good measure — standard procedure for drivers who run red lights.

By the time you get the car extricated and limp it to the hospital, it's too late for Simpson. You have a duel this afternoon, but it hardly seems important. Your adventure is over.

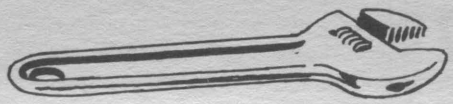
313 Following the instructions you receive over the radio (if you don't know where to go already), you drive toward the meeting place. Before you decide your plan of action, it's time to take stock of what advantages you might have over the kidnappers.

If you already know where you are supposed to meet the kidnappers, turn to that paragraph, read it, and come back here.

If you know anything about a police radio call, add the two numbers together, turn to that paragraph, and come back here.

If you know anything about an "Operation Code," go to the paragraph number found in the code, and come back here.

After all that (or if you don't know anything about any of the items listed above), turn to 331.



314 To determine what each of the other four duellists will do each turn, roll two dice and consult this table:

2–4: Attack you.
5–6: Attack Hernandez.
7–12: Attack one of the other three unnamed duellists (selected randomly among the survivors).

If a designated target has already been taken out, roll again. You, of course, can attack anyone you want. Turn to 395.

315 Something shakes the bed, and you awaken groggily. It's still dark, but was that a draft? . . . Wait, the door's open, and there's a figure in the doorway! He (or she) must be on the way out, though, because the door shuts quietly before you can even raise a shout.

If you decide to chase the intruder immediately, turn to 80. If you'd rather take stock of the situation, turn to 148.

316 The guard at the gate is stern, but you can hear the sound of laughter in the guardhouse. "You come driving up in a car with Simpson Electronics painted all over the side, and you expect me to let you in? I should just blow you away right here — probably get a bonus from the old man. No, just beat it."

You notice a lot of guns trained on your car. Mark off 30 minutes for this lapse in judgment. There's no way you can come back to this gate — in another car or on foot.

If you want to check out the perimeter fence on foot, turn to 42. If you want to pursue another lead, turn back to 1 and choose again.

317 You know the kind of transaxle Hernandez is using limits his effectiveness in some maneuvers. If you fight a certain way, you can force him into making those difficult moves!

For the duration of the battle any shots from your vehicle are at a +2 to hit Hernandez's vehicle. Go back to 204.

318 "What the hell are you doing in here?" the bodyguard bellows. "This is a restricted area. I'll have your job for this." He looks down at your I.D. "Breland, is it? Report to the security office immediately while I contact your supervisor. Now beat it." You walk out of the workshop, feeling the bodyguard's eyes burning into your back the entire way. Turn to 151.

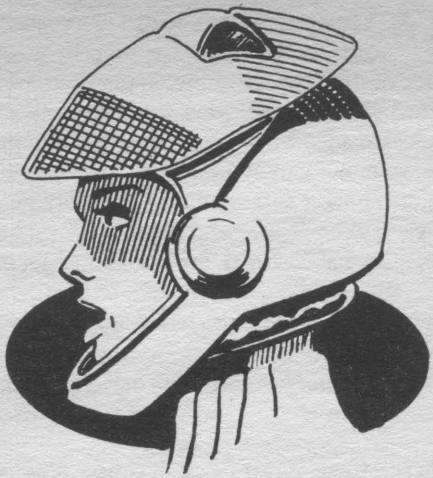
319 "Fine. It'll take a while for the paperwork to clear, but you'll be $25,000 richer in a few weeks." Turn to 221.

320 "No, no, my mistake," you say, and retreat from the doorway.

If you want to go back to your car and stake out the bar to see what happens, turn to 30. If you'd rather pursue another lead, mark off 30 minutes, turn back to 1, and choose again.

321 "Frankly," Bannon says, "the action is just the way I like it — lots of money, evenly distributed. I'm gonna clean up no matter who wins." He looks at you puzzledly. "This wouldn't have anything to do with that ruckus in your room Wednesday night, would it?"

If you want to tell him about the attack and the matchbook, turn to 361. If you'd rather not, turn to 156.



322 Whoever took this room apparently decided not to pay for extra electronic security because all you see is a simple mechanical lock. A lucky break, you think to yourself — or is it? Maybe they don't *need* the extra security . . .

If you still want to try and break in, turn to 32.

If you're having second thoughts, you can mark off 30 minutes for your crisis of conscience, turn back to 1, and choose again.

323 You jump to your feet and dive out a nearby window. You hear the explosion *behind you and* realize you've escaped the blast — but as the ground rushes nearer, you also realize that you've just dived out a third-floor window!

Roll 2 dice and subtract 2 from the total — that's how much damage you take as you hit the ground.

If you are killed, the adventure is over.

If you are knocked unconscious, turn to 394.

If you are wounded or take no damage, turn to 192.

324 As your eyes adjust to the darkness, you are shocked by the sight. The security guard lies on the other side of the door, moaning on the floor. Most of the crew are nowhere to be seen, but from the yells, it sounds like they're barricaded in the parts room. And in the middle of the floor, spinning slowly in a small circle, is the RB–4, its shotgun attachment still smoking! The only phone is on the far wall.

If you want to make a break for the door to get help, turn to 222.

If you want to try to drag the wounded security guard to safety, turn to 173.

If you want to shoot it out with the rogue robot, turn to 70.

325 The Raveling #1 car skids into a pole, a shot-up mess, and bursts into flame. If the occupants weren't dead already, they are now. "Nothing left to do but go back to the pits," Simpson radios. Turn to 61.

326 If you're in the Simpson Special, turn to 289. If you're in any other vehicle, turn to 15.

327 Just then, a sober-looking man walks in and points toward the front office. "Why the hell isn't anybody . . ." He sees you and stops. "You! You've got a lot of nerve. Why don't we talk up front?" It sounds more like an order than a request, but you see no reason not to go — it's probably safer up there, anyway. Turn to 307.

328 Hernandez swings the iron at you and you duck, snapping the derringer in your hand as you move. If you want to threaten him with the derringer, turn to 375. If you want to shoot him, turn to 344.

50
SIMPSE

329 "Media tent" is an old 20th-century expression; the place you're going is not a tent at all, but a very elaborate telecommunications base capable of handling over 100 transmissions simultaneously. It's also where all the reporters hang out, trying to make sure no one else is scooping them. Many reporters are still out in the arena, covering the practice duelling or working the pits, but there seem to be enough left here to be of help.

If you want to attract just anybody's attention, turn to 126. If you prefer a more discreet approach, turn to 231.

330 You turn and run. Out of the corner of your eye, you see the driver's ejection seat take off. You zig-zag around some barrels and a retaining wall, but the driverless car seems to *follow* you! And it's gaining fast . . .

If you want to draw your weapon and fire at the car, turn to 78.

If you want to keep running, turn to 214.

If you want to wait for the car to get close and dodge at the last minute, turn to 391.

331 If you know nothing about any special serial number at all, turn to 183.

If you know the robot you have with you has a special serial number on it, and it is still operational, add 130 to that number and turn to that paragraph.

If the robot has a special serial number on it but has been destroyed, multiply that number by 2 and turn to the resulting number.

If the robot has no special serial number and is operational, turn to 272.

If it has no special serial number and has been damaged or destroyed, turn to 91.

332 You explain that you had to give them the RB–4 to get him back. Simpson winces slightly. "Tough choice, but I know you did the right thing. I guess I can always build another . . . Looks like you're going to have to take 'em on alone this afternoon. But you can do it. Now, you better get going."

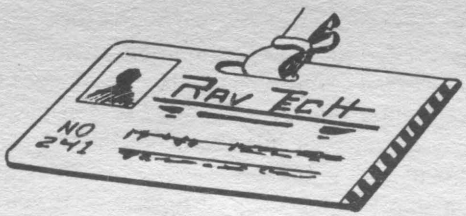
You can stop keeping track of time now. If you hurry, you may have a little time for repairs before the duel. Turn to 53.

333 You go back to your pit, hounded by reporters every inch of the way. You finally get to the safety of the garage, where a line of security guards keeps the throng at bay. When it becomes apparent that you have nothing to say, the reporters all head for the arena for the event.

You have a few minutes to help check out the Simpson Special. If it's taken any damage so far, the mechanics have been busy working on it, repairing up to 15 points general damage and as many as 5 damage boxes. If the car still has any damage, that's too bad — you'll just have to fight under those conditions.

If you plan to use the RB–4, turn to 235. Otherwise, turn to 358.

334 On the floor next to the bed is a nasty-looking knife and a note: "Stop working with the RB–4, or the next knife won't miss." As you *stare at the* paper, there's a knock on the door. "Hotel security. Someone called about a fight or something." You let the guards in, and after you tell them what happened, they call the police. Turn to 168.



335 "We've received no official notification of inspection," the guard says. "Should I call Mr. Dubai and have him come talk to you?" You have no idea who Dubai is.

If you want to continue the bluff, turn to 150. If you want to leave, turn to 3.

336 Roll 1 die: On a 1–4, turn to 207; On a 5–6, turn to 151.

337 Simpson comes back with the engineer and looks at the casing. "That slime. I don't know how he did it."

He looks at you and says, "Look at this. Raveling's mark. He left it here to taunt me. This isn't even our RB unit, just a bad copy. No wonder it went crazy. Raveling must have switched them — I don't know when." He looks at everybody around the workbench. "I've got to go back now and finish with the reporters. I don't want any of you to say a thing to anyone about this. I think I can get our Robbie back."

Then he looks back at you. "I don't think Raveling did this alone. He had help. I want you to keep digging on the leads you've got. I don't think this is over yet, not by a long shot."

For the next 3 hours, you help the technicians give the Simpson Special a thorough testing. Fortunately, it doesn't appear to be damaged. Mark off the three hours. You can return to 6, or turn back to 1, and choose again.

338 The bouncer seems genuinely surprised to see you again. "You're more persistent than smart, friend," he says with a smile that conveys no warmth. You try to explain what you want, throwing in a couple of quick apologies along the way.

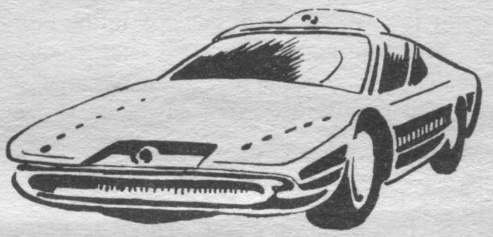
Make a Prestige roll at –1. If you make it, turn to 379. If you don't, turn to 351.

339 Make a Mechanic roll. If you make it, turn to 59. If you fail, turn to 382.

340 You get out of your car, ready to enter the garage, when two Simpson company vehicles drive up. As three more security guards pile out and surround the entrance, Simpson's voice comes over a bullhorn.

"Attention inside — your cars are destroyed, we have the only entrance surrounded, and the police are on their way. Come out with your hands up."

Roll 1 die: On a 1–4, turn to 287; on a 5–6, turn to 14.



341 The hood of the black car flies open as the front end caves in, and the car slides sideways to a stop. There appears to be no activity of any sort inside the vehicle.

If you want to leave, turn to 196. If you want to investigate the wreck, turn to 106.

342 As you walk from one portion of the track to another, you find yourself alone. Suddenly, the squeal of tires gets all of your attention. You look up to see a duelling car go *through* the supposedly collision-proof guardrail and head right for you, at close to 80 mph!

If you want to draw your weapon and fire, turn to 78. If you want to run, turn to 330.

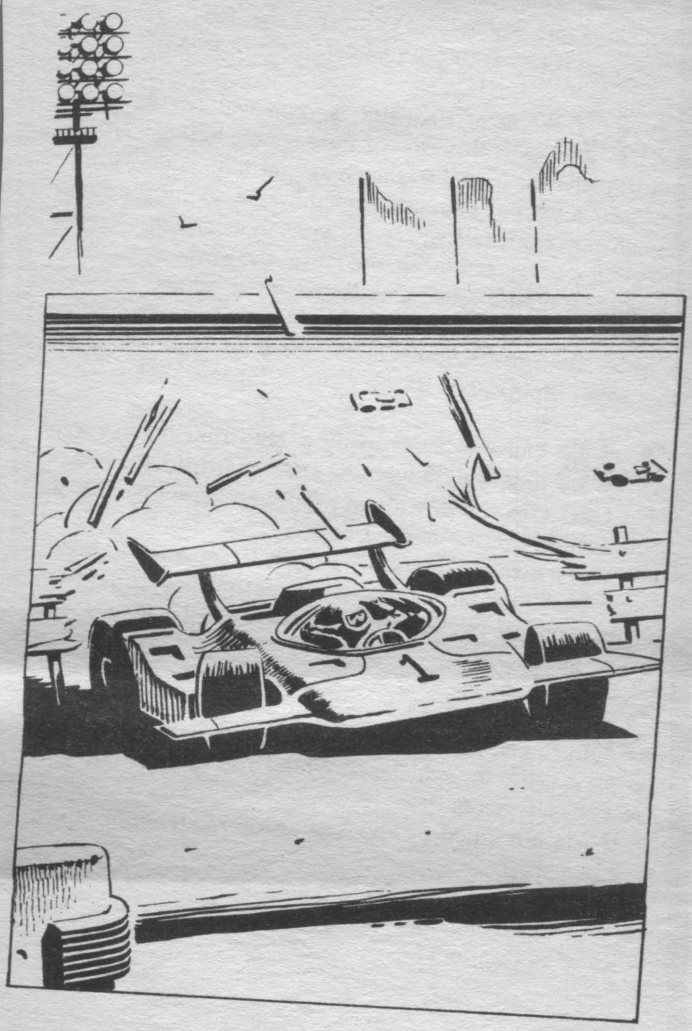
343 "This is my lucky weekend," says the all-too-familiar detective as he gets out of his car. "I get you two nights in a row. What's up?" Well, you think, at least you don't have to fill this guy in on the background of the case.

If you have anything to show the officer and want to show it to him, turn to 266.

If you don't have anything to show him, or don't want to show him what you have, turn to 365.

344 You fire (roll to see if you hit and to assess damage). At the sound of the gunshot, however, a dozen trigger-happy Hernandez crewmen draw weapons and fire, and more bystanders in the crowd fire back. They'll sort through the vidtapes later and determine it wasn't really your fault, but that's little consolation in the middle of a deadly crossfire. Your adventure is over.

345 It's a tough fight, but eventually the kidnappers are finished off. In the back of one of the cars, however, you find Simpson's body. Did they kill him, or was it one of *your* bullets? You'll never know. You've still got a duel this afternoon, but now it doesn't seem very important. Your adventure is over.



346 The RB–4 will be a great help to you in this combat. It will fire a second weapon each turn (at a different car than you are shooting at, if you like), with a Combat Bonus of +3! If you are hit and the Special Damage Table indicates "Gunner," the RB–4 takes the damage — it has 2 hit points to start. Turn to 358.

347 Whoever this guy is, you can bet he didn't expect this kind of fight from a half-asleep person in pajamas! Your last punch caught him squarely, too; you hear a yelp of pain and something heavy hit the floor, though you can't tell where the knife bounced to. As you look down to try and locate the knife, the intruder shoulder blocks you onto the bed and dashes for the door.

Before you can get back up, the intruder is gone without a trace. But on the floor outside the door is a matchbook that says "Poison Ivy Bar & Grill." Turn to 334.

348 Dubai is understanding, but firm. "I don't want any trouble with the state board," he explains, "but I can't let you in without proper notification. The old man would have my head. I'm sorry."

It was a nice try; mark off 1 hour. If you want to leave, double back, and check out the perimeter fence, turn to 42. If you want to pursue another lead, turn back to 1 and choose again.

349 The guard has body armor (worth 3 hit *points*) and a machine pistol (Combat Bonus 0, 2 hits to people, 1 hit to vehicles). While you're drawing your weapon, he shoots first.

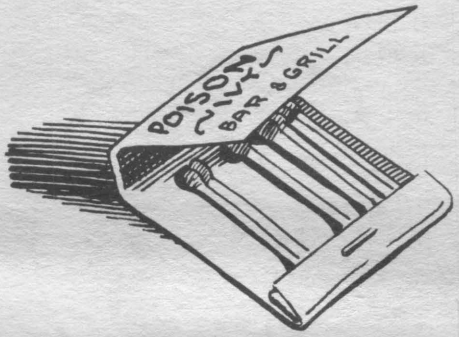
If you are killed or knocked unconscious, your adventure is over.

If you kill him or knock him unconscious, you hear yelling and many running footsteps — coming this way! Time to leave — turn to 113.

350 You explain that you don't have the real RB–4, that all you have is a copy made by RavTech that was switched Thursday night. "I grow impatient with your stories," the voice on the line says coldly, and the phone goes dead. You never hear from the kidnappers again. You do well in the duel that afternoon, but the news is overshadowed by the discovery of John Simpson's body in an abandoned train yard. Your adventure is over.

351 "I don't want to have to clean your clock again," the bouncer says derisively. "Get out of here." Looking up at the muscular man — and the three equally huge guys behind him — you decide discretion is the better part of valor. You're pretty sure you're followed back to your car, but it's hard to tell. You've struck out here.

Mark off 30 minutes, turn back to 1, and choose again.



352 Great shooting! The kidnappers are all dead — some in very hasty suicides — and a happy Simpson comes crawling out of one of the wrecks. "Caught them completely by surprise," he says. "But it was close — a couple more seconds, and they'd have finished me off." Turn to 66.

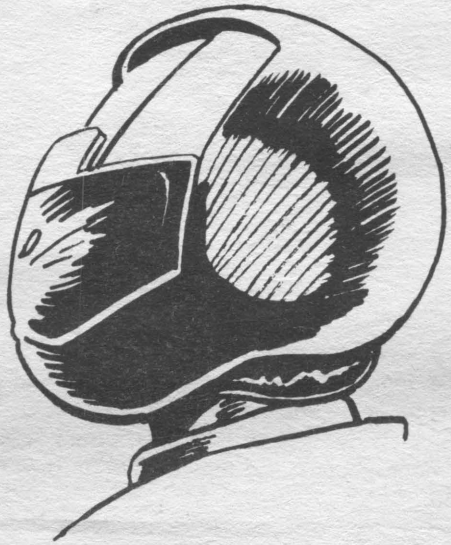
353 "No, thanks," you say. "Better that they got away. I know where to find them, anyway."

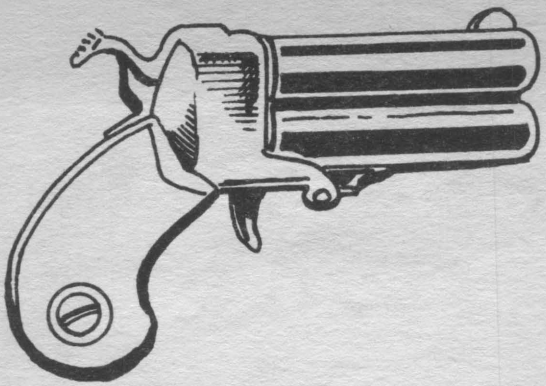
"All right, pal. Glad you're not hurt," the kid says. Of course, you *don't* know where to find them, but why tell the kid that?

If you want to go back to the room and check it out, turn to 153.

If you want to pursue another lead, mark off 1 hour for the chase and excitement, turn back to 1, and choose again.

354 "You don't negotiate with scum like this," you say. Simpson nods to another guard, and a tear-gas grenade is fired into the garage, followed by an illumination flare. Three gas-masked Simpson guards storm the garage, and are back out in under 30 seconds. All three Raveling men are subdued without a shot being fired. The security guard is unconscious, but should be all right. Turn to 160.





355 Hernandez is currently surrounded by reporters; his answers appear to be pretty normal, if a bit on the arrogant side. There's not much special to learn in the pits, either — Hernandez is doing everything legal and aboveboard. One of the reporters asks Hernandez a question about you.

"That fool?" he snorts derisively. "That robot makes the Simpson Special a marked car. I'd love to take it out, but I may have to stand in line — I understand everybody else in that heat's got a friendly wager going to see who'll get the kill."

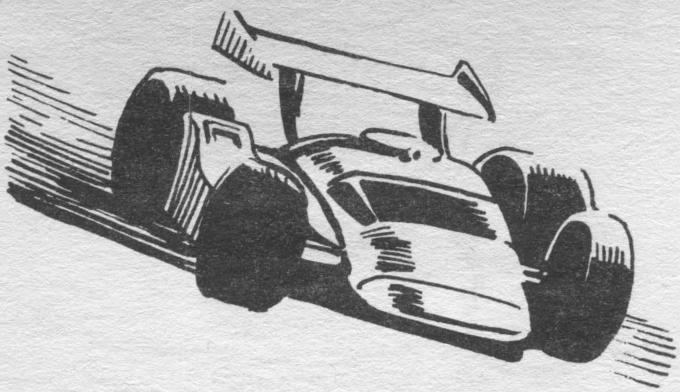
Roll 1 die. On a 1–2, turn to 142; on a 3–6, turn to 246.

356 Before you can squeeze the trigger, the iron smashes the gun out of your hand and it goes skipping across the floor. "You hide behind guns, eh?" Hernandez taunts. "Now you must fight like something other than a coward." Hernandez lunges again.

You lose 1 point of Prestige for pulling a gun on an opponent who doesn't have a gun of his own.

If you want to fight him with your bare fists, turn to 88.

If you want to look for a weapon like his, turn to 288.



357 You explain that you traded the kidnappers a fake robot, and Simpson manages a weak laugh. "I'm almost glad Raveling got it, instead of those spies." He sees the look of surprise on your face, and says, "Yes, spies. I'll explain later. Looks like you're going to have to take 'em on alone this afternoon. But you can do it — I believe in you. You'd better get going."

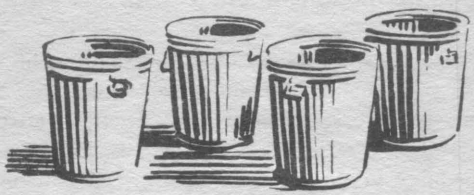
You can stop keeping track of time now. If you hurry, you may have a little time for repairs before the duel. Turn to 53.

358 You line up behind your gate in the Simpson Special, and run one last systems check. This is as good as it gets, you think — time to stop planning and start doing. Your tactical display shows the other five cars at the other gate positions leading onto the track. Speed is a valuable asset here, but the winner is still the toughest, not the fastest. The P.A. announcer cuts into your thoughts.

"Ladies and Gentlemen, the fourth event of the afternoon, the Atlanta Classic Division 25 Invitational for Racing Cars." The gate slides up and you get the green light. "And they're off!" Turn to 204.

359 Roll 1 die: On a 1–4, turn to 295. On a 5–6, turn to 26.

360 You explain that the robot was destroyed yesterday, when it went berserk in the garage. "The story was on all the channels. I think I believe you. Bring the pieces, and the plans, and we will accept those for Simpson's life." The line goes dead. You've got an hour to think of something brilliant. This phone call took no time at all. You've also got to check in at the arena and get ready — turn to 227.



361 "That's very interesting," Bannon says, "but you know this is a very popular establishment. Anyone could have been in here — and that doesn't mean I had anything to do with your problem."

He looks at you, and shrugs. "I understand your suspicions, but all I can do is try to explain. I make a lot of money on sports around here; I've got a good thing going. This robot of yours, it's a wild card, something that could change everything. I like things the way they are. Any change could be upsetting to our business.

"But I was going to be patient, wait and see just what this thing could do. A knife and an anonymous note? Not my style. I assure you, if I wanted to send you a message, you'd have known who it was from."

He's very convincing, and it all makes sense. In the end, you have no choice but to believe him. He buys you a drink, and wishes you luck Saturday.

Mark off 1 hour, turn back to 1, and choose again.

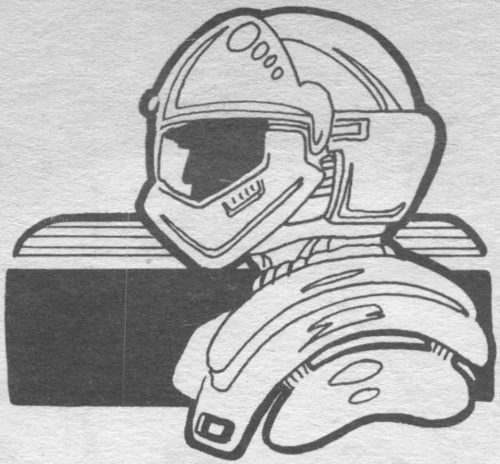
362 You slip out of your vehicle and walk slowly to the doorway. You peer in — the only light is coming from inside the parts room, and the door has been forced and is dangling by a hinge. As you draw your gun, you see two figures carrying something out of the room under a tarp. "Freeze!" you yell, but that's the last thing you remember as something heavy hits you from behind. Turn to 386.

363 Make a Prestige roll. If you make it, turn to 158. If you fail, turn to 284.

364 "Jimmy Ransom," the boy says, as he shakes your hand and pulls you into the pickup simultaneously. "Pleased to meet you." Then you are pushed back into your seat as he takes off, tires squealing, toward the exit the black luxury car took. Ransom pats the pickup's dashboard, and says, "She's got a recoilless up front, and twin .50s in the turret. Take the one you want, I'll fire the other." Turn to 74.

365 After you tell them all you want to about the fight, they thank you for your cooperation and promise to get in touch with you as soon as they have something for you — standard police speech.

If you want to go back to the hotel for the night, mark off 2 hours for the duel and interview with police, and turn to 383. If you want to try something else, turn to 1 and choose again.



366 If you want to try and use the Operation Code to bluff them, take the number associated with that code, multiply it by 3 and turn to that paragraph.

If you don't know anything about a code, or don't want to try it, turn to 233.

367 Your car's shot — some days are like that. As you sprint for the safety of the pedestrian bunker a shot flies just over your head. Hernandez!

If you want to turn and take him on with your hand weapon, turn to 110. If you want to keep running, turn to 185.

368 The plant is practically deserted. You see quite a bit of the place, but based on your limited knowledge of the RavTech operation, there's nothing out of the ordinary.

Mark off two hours. You can either check out the workshop you avoided before (54) or sneak out the way you came, return to 1, and choose again.

369 You jump out from behind a crate, waving your machine pistol. "Everybody freeze!" you say. "You," you say to the bodyguard, "drop those weapons on the floor and kick them over here."

Your attention's on the bodyguard, but you see movement out of the corner of your eye. One of the technicians leans across the workbench and pushes a beaker off the edge to the floor on your side. It hits with a loud POP! and a blinding flash of light. By the time your eyes recover, Raveling, the two technicians, and the fake robot are gone. The bodyguard's still here, though, and he's got his pistol back and is firing at you.

If you want to fight it out, turn to 296. If you want to run for it, turn to 219.

370 "You got a problem, call the cops," the bouncer growls. "Now get out of here." If you decide to get tough, turn to 115. If you decide discretion is the better part of valor, turn to 320.

371 You are bending down, trying to pick the lock again, when a tremendous explosion comes from inside the room! Fortunately, the door partially protects you from the otherwise deadly blast — take 1 die of damage.

If you are killed anyway, your adventure is over.

If you are knocked unconscious, turn to 394.

If you are wounded or unhurt, turn to 192.

372 You find nothing that has any significance whatsoever. Whoever these people are, they are very thorough. Turn to 242.

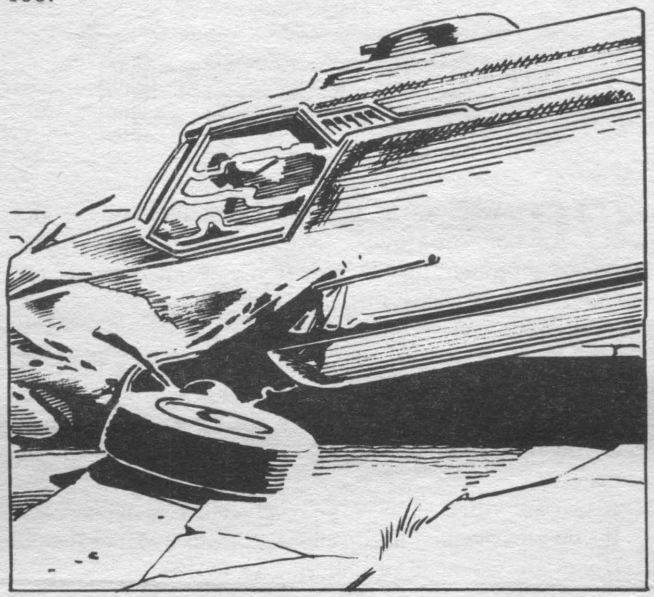
373 "What do we do?" the crew chief asks.

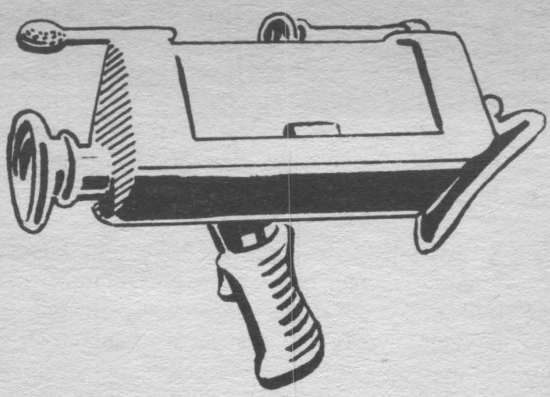
"Just load RB into my car and hook him up," you reply. "I think I'll show those guys just what he can do. And if their set-up is too good, I can still trade him." Turn to 292.

374 The black car just couldn't negotiate that tight turn. It slides sideways into one building, vaults over some trash cans, and lands on its side in the alley.

You can leave him far behind if you want — mark off 30 minutes for the duel, and turn to 383.

If you'd rather stop and investigate the wreck, turn to 106.





375 "Freeze!" you yell, covering him with the derringer.

"Are you kidding?" Hernandez laughs. "That pea-shooter doesn't scare me." And he lunges, swinging at your gun arm.

Roll against your Gunnery skill to get the shot off. If you succeed, turn to 200. If you fail, turn to 356.

376 If you're in the Simpson Special, turn to 146. If you're in any other car, turn to 392.

377 To determine what the other four duellists will do each turn, roll two dice and consult this table:

2–4: Attack Hernandez.

5–6: Attack you.

7–12: Attack one of the other unnamed duellists (selected randomly among the survivors).

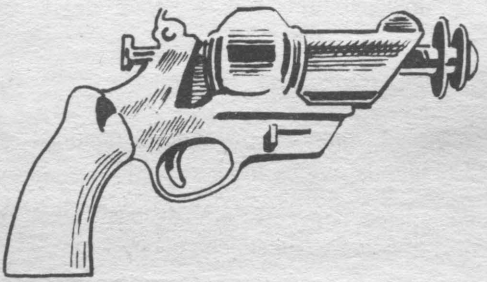
If a designated target has already been taken out, roll again. You, of course, can attack anyone you want. Turn to 395.

378 When you awake, you are strapped down in a hospital room, a RavTech security officer by your side. "I wanted to shoot you where you lay," he says, "but the old man is curious. He wants to know who you are, and why you're here." You tell him the truth. Eventually, you are ransomed to John Simpson, who would pay any price to get you back. Your adventure is over.

379 "It's OK, Lyle," a voice behind the bouncers says. The pair quickly move aside to reveal an average-sized, middle-aged man, impeccably dressed, who extends his hand. "My name's Jacob Bannon. It's a pleasure to welcome such a respected athlete to my establishment. Please, won't you come sit at my table?" Bannon smiles and motions to a booth off to one side. Turn to 224.

380 Your own car is out in front of the hotel; you'll never catch them. But as you start to pick yourself up off the garage floor, a red pickup pulls up, and a teenage boy in body armor leans out the window. "You OK?" he asks. "Where's your car?" You tell him that it's parked out front. "Well, if you want to catch those guys, you'd better climb in with me — and hurry!"

If you want to accept his offer, turn to 364. If you'd rather not, turn to 353.



SECT
A2

381 You don't find much else of interest in your brief search of the room. The reason the search is brief is because after 45 seconds or so, the bomb goes off, destroying the room and killing you. Your adventure is over.

382 Things aren't going well. You figure you have about 15 seconds left, but the clock is still moving.

If you decide to sprint for the door, turn to 118.

If you decide to dive out a window, turn to 323.

If you decide to keep working on the bomb, turn to 159.

383 Back at your hotel, you think back on an extraordinary day. Things are likely to get worse before they get better, too. You double-check your security system (despite Simpson's protests, you're in the same hotel as last night — but in an extra-security suite, compliments of the management) and go to bed.

You must spend at least 6 hours here, or suffer a –1 penalty to your Driving and Gunnery skills for the remainder of the adventure. Mark off the time you elect to spend sleeping, turn back to 1, and choose again.

384 You tell Simpson about the problems you had with the RB–4. He looks it over, then suddenly stops. "I don't believe it," he says slumping into the chair at the workbench.

"Look at this mark. It wasn't here before. What's more, it was put there specifically to taunt me. It's Raveling's mark — he switched robots on us. When, I don't know . . . All weekend, we've been sweating blood to protect a fake robot!"

He looks at you. "It's amazing you survived the duel. Don't worry, I'll deal with Raveling in my own way." You have no doubt that he will. Turn to 400.

385 Ransom chuckles. "I've got them now," he says, and spins the wheel. The Wolverine turns a sharp corner, and down the street you see the black luxury — definitely a Morningstar! The Morningstar disappears around a corner, and Jimmy follows. "You're not getting away that easy!" he yells, and comes around the corner — only to hit a flaming oil slick!

The car takes 1 die of damage, and Jimmy must make a Control Roll at –2. If he makes it, turn to 262. If he misses it, turn to 390.

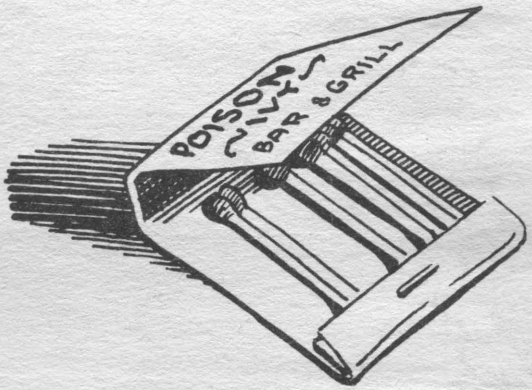
386 Next thing you know, you're being helped down the hall of your hotel by a uniformed security guard. "What happened?" you mumble, but the guard just says, "Be quiet, now. Found you outside, too drunk to even crawl. But don't worry — we're a discreet staff. We'll just get you to bed and let you sleep it off." You're too exhausted — and disoriented — to argue.

When you next wake up, it's 10 hours later (mark it off). The first thing you try to do is to call Simpson — but there's no answer. Turn to 1 and choose something else.

387 Hernandez swoops in for the kill. "No mercy!" he shouts into the radio, and he is true to his word. Your adventure is over.

388 "Now this is interesting. The Poison Ivy is a notorious Bannon hangout. The Bannon syndicate handles all the illegal sports betting in this part of Georgia. We'll check into this right away, but they're a slick bunch. I doubt we can pin anything on them, not without more evidence."

The address on the matchbook is 1479 Slaughter Lane — write this address down. Turn to 129.



389 Pick your target. Raveling and the two technicians have no body armor (so they can take only 3 hits). The bodyguard has body armor and a heavy pistol (Combat Bonus 0, does 2 hits damage to people, does not affect vehicles), and is a Gunner–2.

You get two free shots before anyone has time to react. After that, the bodyguard will draw his pistol and fire back (at a –2 because of your cover), and the other three will sprint for different exits (one of them grabbing the dummy robot). In two more turns, they will all be gone, the bodyguard staying to cover their escape.

Keep track of how many turns the battle takes. If you are killed or knocked unconscious, that's the end of the adventure. If there is no one left to shoot at, turn to 43.

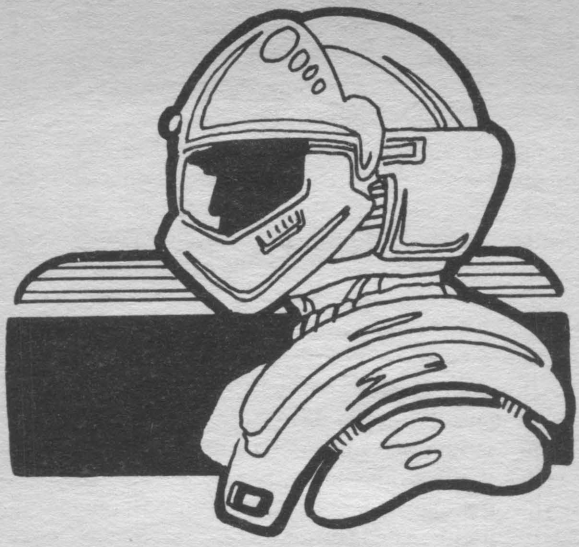
390 The Wolverine slews sideways in the oil as Ransom desperately fights for control. Then the pickup clips a parked car, spins wildly in the opposite direction, and finally slams into the side of an abandoned building. "You OK?" Jimmy asks. "I didn't expect no flamer. Sorry about that." It took you by surprise, too — Morningstars don't usually come with flaming oil jets. You look around, but the black luxury is nowhere to be seen. "Guess we lost 'em," he says. "I'll take you back to the hotel."

Mark off 30 minutes while you inspect the damage and make sure the Wolverine is drivable, then turn to 13.

391 Somehow, this car can track you! You can't outrun it — your only hope is to let it get close, then make it miss, and get away while it turns around. Your muscles tense as the 2-ton machine bears down on you . . .

Roll 1 die, and add your Combat Bonus. If the result is 4 or less, turn to 165. If the result is 5 or more, turn to 311.

392 You push the car for all it's worth. Make a Control Roll. If you make it, turn to 40. If you fail, turn to 312.



393 You're out of there like a shot, but Raveling has raised the alarm! The entire security force is converging on this area, but a couple of quick moves and more than one held breath later, you seem to have lost them. Turn to 151.

394 When you wake up, you are in the back of an ambulance, sirens screaming. While the emergency-room doctors treat you, the police have a few questions, too . . .

You are released 4 hours later (mark the time off), and told to take it easy. You are healed of all but 1 hit point of damage, and your Gunnery and Driving skills are reduced by 1 for the rest of the adventure.

The police appreciate your cooperation, and have arranged for your car to be brought to the hospital, but they have no information of any use. Go back to 1 and choose again.

395 Time to fight. You must keep track of all damage taken by yourself and Hernandez. However, if all that bookkeeping for six vehicles is a little intimidating, use this method:

For the four unnamed duellists, resolve their attacks only if they shoot at you or Hernandez. Then, at the end of each turn, roll 2 dice for each of the four; On a 2, that car is eliminated. Every third turn, increase the number needed by 1. That is, the first three turns, the car is eliminated only on a 2; the next three turns, on a 2 or 3; the next three turns, on a 2, 3, or 4; and so on.

If you are killed, of course, the adventure is over.

If you are knocked unconscious or have your car taken out by Hernandez, turn to 387.

If you are knocked unconscious by someone else, and Hernandez is still in the battle, turn to 167.

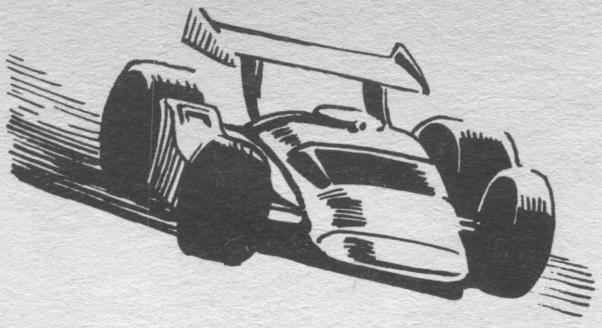
If you are knocked unconscious and Hernandez has already been eliminated, turn to 217.

If your car is taken out by someone other than Hernandez, but Hernandez is still in the battle, turn to 367.

If your car is taken out and Hernandez has already been eliminated, you sprint for the safety bunker — and make it. You lost, but at least you're still alive. Turn to 274.

If you emerge victorious, turn to 23.

396 You head for the hospital. The kidnapper said you had enough time, but if you want to take some chances to cut some time off the trip, *turn to 376*. If you want to play it safe, turn to 40.



397 The power plant sparks and dies as the front end of the Wolverine is torn open. You see a wheel fly past you, and suddenly the pickup is rolling. By the time it stops and you shake the cobwebs out, you can already hear the sirens of the emergency vehicles. Neither you nor Jimmy takes any additional damage in the crash.

After the police get statements from both of you (mark off 1 hour), Jimmy says goodbye, and the police give you a ride back to the Lexington. Turn to 13.

398 You attack the kidnappers as soon as you see them. Turn to 166 and fight it out, with the following additions: The RB–4 will act as a gunner in your vehicle, firing a second weapon system of your choice, with a Combat Bonus of +3! If the "Special Damage Table" indicates the Gunner is harmed, the robot takes the damage; it has 2 hit points to start.

399 You are quickly disarmed, bundled into the back of one of the cars, drugged, and taken away for questioning. The police find your car — stripped — in the train yard, but the trail stops there. Neither you nor Simpson is ever heard from again. Your adventure is over.

400 Time to settle up the score:

If you won the Atlanta Classic, you get $100,000 and 3 points of Prestige. If you just survived, you get $15,000, but no Prestige points.

If you kept Simpson's RB–4 safe from harm the entire adventure, you get a $50,000 bonus from Simpson, plus 2 points of Prestige.

If you lost the robot to the foreign spies, it's gone forever; you get no Prestige points, but you still get a $10,000 bonus for saving Simpson's life.

If you lost the robot to Raveling, a well-timed mercenary attack two days after the Classic rescues the robot and delivers the evidence required to put Raveling away. For your part in it, you get a $20,000 bonus and 1 point of Prestige.

Wanda Sue Brody, *Atlanta Journal* sports columnist and old friend, is scribbling frantically. ". . . And that's about the whole story," you say over a sumptuous meal (real beef and hothouse-grown vegetables, plus real coffee!) at one of Atlanta's finest restaurants. "I'm sorry I made you hold up on the story. Was it worth the wait?"

"Are you kidding?" she laughs. "This is incredible. We're both going to be famous — and rich to boot. Of course, we're already good-looking." Your laughter turns a few heads, but let them stare. You're a star.

THE END

DUELTRACK®

APPENDIX

WEAPONS

These are some of the common weapons you may encounter. Some will be on your own car — others will be aimed at you . . .

Machine-gun. A light, common weapon. Easy to find ammo for. It does 1 die of damage.

Flamethrower. A bulky, clumsy, short-range weapon that nevertheless is likely to hit because the flame spreads out. Gives a +1 Combat Bonus when you attack with it. Does 1 die of damage when it hits.

Rocket launcher. A cheap, destructive weapon. It does 2 dice of damage. Subtract 1 from your Combat Bonus when you fire it — it is inaccurate.

Recoilless rifle. A better weapon than the rocket launcher, because it is more accurate. It does 2 dice of damage.

Vulcan. An improved, high-powered machine-gun. Very accurate — add 1 to your Combat Bonus when you use it. Does 2 dice of damage.

Heavy rocket. A very destructive, one-shot weapon. It does 3 dice of damage. Subtract 1 from your Combat Bonus when you fire it; it is very inaccurate. Once fired, a heavy rocket is gone.

Anti-tank gun. This cannon can only be mounted on large vehicles, and even then only to the front or rear. It does 3 dice of damage.

Laser. A very accurate, destructive, expensive weapon. Few vehicles have lasers. A laser does 3 dice of damage. Add 1 to your Combat Bonus when you use this weapon. Lasers can sometimes set your foe on fire. Lasers use no ammunition — they work off your power plant.

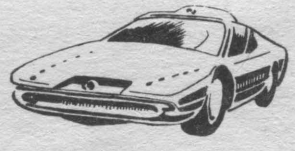
Minedropper. Leaves mines on the road to harass your foe. Whether he hits them is up to *his* Driving skill.

Spikedropper. As above, but drops cheap spikes to puncture the foe's tires.

Paint spray. This weapon does no harm, but shoots a cloud of paint to blind a foe.

Oil jet. Produces an oil-slick to deter pursuing foes. If a foe hits an oil-slick, he will have to make a Control Roll.

Smokescreen. Produces a cloud of smoke to hide you from pursuit. The smokescreen makes enemy fire inaccurate, and totally stops laser beams.



DEFINITION OF TERMS

Combat Bonus. The number that determines your weapon accuracy. Add your Gunnery skill to any extra bonus you get for a computer, or for especially-accurate weapons on your car. Higher is better!

Defense Class. The number that determines how hard your car is to hit. Higher is better! Small cars are harder targets and have higher Defense Classes than big ones. Heavy armor also improves your Defense Class. Special Damage can lower it.

Hit Points. The amount of damage a car, person, etc., can take before it ceases to function. Higher is better!

General Damage. Ordinary damage to a vehicle, which reduces the "hit points" its target has. General Damage is measured in "hits." One hit removes one hit point.

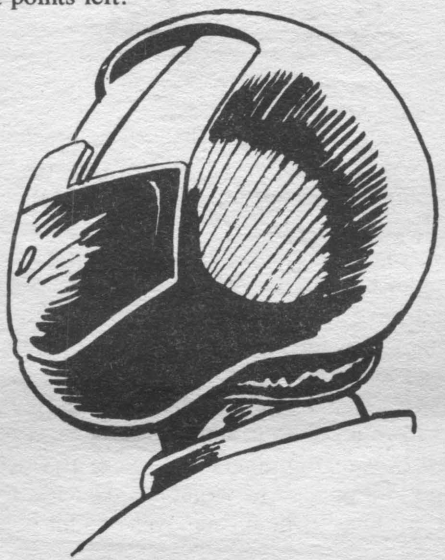
Special Damage. Damage from lucky shots that directly affects certain important parts of the car. Each hit of Special Damage is shown by marking off a "damage box" on your Record Sheet. An item with 3 damage boxes can withstand 3 hits; it then stops working until at least 1 damage box is repaired.

Handling Class. The number (from 0 to 3) that shows how well your vehicle handles. The higher the Handling Class, the more likely your car is to stay on the road.

Control Roll. A die-roll (1 die) made by a driver when faced with a hazard, to see if he keeps control of the car. Add Driver skill to the car's Handling Class to determine the Control Roll needed.

Attack Roll. A roll of two dice, *plus* your Combat Bonus. If your attack roll exceeds your target's Defense Class, you hit him.

Crippling. A vehicle is *crippled* when it can no longer drive — either because the power plant is lost or because it has no hit points left.



DUELTRACK®

ADVANCED RULES

Use these rules if you want a more complex (and more challenging) game.

AMMUNITION

In the basic game, ammunition is unlimited. As an advanced rule, keep track of the ammunition you expend. Lasers take power from your power plant and have unlimited shots — until the power plant is destroyed or runs dry. Machine-guns, Vulcans, paint sprays, and oil jets have 20 shots each (a "shot" for a machine-gun is one turn's worth of fire). Other weapons have 10 shots each. Extra ammunition is a good thing to carry — or to find in a salvaged wreck.

If you run out of ammo in a fight, you don't automatically lose, but your opponent gets to shoot at you until your car is wrecked or your fuel runs dry — *unless* the text gives you an option to escape, or to fight in a way that doesn't require shooting at the foe!

If you both manage to run out of ammunition, keep fighting anyway until one or the other is wrecked. But at the end of the battle, the winner's guns are considered *empty*.

When you buy a new car, it comes fully loaded with ammo unless the paragraph specifies otherwise.

SUSTAINED FIRE

If you shoot at the same target for 2 or more turns in a row (vehicle fire only), you get a +1 Combat Bonus *on the second shot*, and a +2 bonus on the third and successive shots. If you use this rule, apply it to foes as well as to yourself!

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